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Choral Programs Given with Noted Soloists
—Tetrazzini Fails to Appear and Schumann-Heink Sings

The great Festival of Music organized by the Oratorio Society of New York, to occupy four evenings and two afternoons, April 6, 7, 9, 10 and 11, at the Seventy-first Regiment Armory, began Tuesday evening with an imposing rendition of Mendelssohn's oratorio, "Elijah," Before going further it may as well be pointed out that, notwithstanding the help of all the choral, solo vocal and instrumental forces, the festival was primarily a great personal accomplishment by Walter Damrosch, whose father's baton inaugurated the work of the Oratorio Society in 1873. From the moment the great chorus began its work in the "Elijah," there could be no doubt of the important place the 1,500 voices were to assume under Mr. Damrosch. These were the society's regular voices and assisting choral branches from Brooklyn and New Jersey, a children's chorus from the New York public schools, trained under Supervisor George Gartlan and chorus masters, Stoessel, Lowe and Bridgeman; a selected chorus from People's Choral Union, trained by Marquard; another from the Singers' Club. under Stebbins, and Bach Choir of Bethlehem, Pennsylvania, which was conducted in the fourth concert of the festival by Dr. Wolle. The orchestra was the New York Symphony, augumented to number 150 men. The six programs, in their order were the "Elijah," a Rachmaninoff program of Choral, vocal solo, piano solo and orchestral works, with the composer as soloist; an evening for Edgar Stillman Kelley's masterly setting of the "Piligrim's Progress;" an oratorio rendition of Berlioz's "Damnation of Faust;" the choral and symphonic program of Bach, Beethoven and Brahms, including the Brahms concerto for cello and the violin with orchestra, and the Sunday afternoon popular and farewell concert by chorus and orchestra, with Schumann-Heink replacing Tetrazzini.

The soloists for the "Elijah" performance included the sopranos, Frieda Hempel and Rachael Morton Harris; contralto, Mer

RACHMANINOFF EVENING, APRIL 7.

RACHMANINOFF EVENING, APRIL 7.

The second evening of the festival was truly a red letter occasion. The program said: "In honor of the Great Russian composer-pianist," Sergei Rachmaninoff, and the distinguished musician was there in person to participate in the program. He was to have conducted the performance of bis cantata, "Springtime," but "an attack of neurosis in the upper arm," so the program said, prevented him from doing so in advance of playing his own piano concerto, so Mr. Damrosch led it. Nobody seems to remember whether or not this was the work produced four years ago as "Voices of Spring" by the Choral Art Society, as that body claims; as a matter of fact, nobody seems to care much. Anyway, Mr. Rachmaninoff thought this represented the first performance here and told the Oratorio Society officials so. It is one of the composer's better works, with much effective coloring and choral writing, as well as a finely written solo part for baritone that could not have been in better hands than those of Royal Dadmun. Mr. Dadmun has always had an unusually rich, mellow baritone, of extensive range, and of late he has developed into a singer of marked taste, one of the best concert baritones in the East. The chorus was not half the size of that of the opening night, consisting presumably to a large extent of the Oratorio Society's own chorus. Its work in the cantata on the whole was creditable, though the chorus, "Laud Ye the Name of the Lord" (unaccompanied, first time in America) was much better. This is a most impressive liturgical com-

position, like most Russian works of its sort, depending upon the quality of the men's chorus for its massive grandeur. Its repetition was demanded.

The orchestra played the symphonic poem, "Isle of the Dead," after Boecklin's painting, and the Air for twenty first violins with orchestral accompaniment, both well done under Mr. Damrosch's direction, though nei(Continued on page 34)

NEW METROPOLITAN SINGERS

Alice Miriam and Sue Harvard Added to List Giuseppe Danise the New Baritone-Verdi's "Don Carlos" to Be in Repertory

Before leaving for Italy, early in May, Giulio Gatti-Casazza, general manager of the Metropolitan Opera, will doubtlessly make his annual statement as to the coming season, but several facts of interest in regard to it have already leaked out.



JOSEF LHEVINNE,

The Russian pianist, who, being obliged by the German authorities to remain near his home just outside of Berlin during the war, was unable to visit this country for some years, returned last fall with art undiminished to find himself the same great favorite as before. The present season has brought him no less than forty engagements and there are so many return dates for next season already booked that it looks as if the projected tour in Mexico, where he has scored tremendous success in the past, will have to be abandoned. His next New York recital takes place on the afternoon of April 18 at Carnegie Hall.

Two new American singers are engaged, Alice Miriam and Sue Harvard, both sopranos. Miss Harvard is a well known concert singer, whose career is familiar to all who follow musical matters in this country. She comes from Pittsburgh, Pa. Miss Miriam, on the other hand, is quite unknown in her native country. She was abroad for several years previous to the war, studying first with Jean De Reszké in Paris and later in Milan. She had a number of operatic successes in Italy.

Another engagement of importance is that of Giuseppe Danise, an Italian baritone. Danise is one of the best known baritones of the day in Italy, where he has sung leading roles at all the principal houses. His latest engagement was with the Bracale Opera Company in South America.

As regards the repertory, Wagner's "Tristan and Isolde" and "Lohengrin" in English will be presented. The first named is to come during the first week of the season. Isolde will be sung by Mme. Matzenauer and Johannes Sembrich will probably sing Tristan. An important novelty will be Verdi's "Don Carlos."

GABRILOWITSCH GIVEN OVATION WITH PHILA-**DELPHIA SYMPHONY**

As Guest Conductor of Local Orchestra Wins Great Triumph-Crowded House Acclaims Tetrazzini-Matzenauer and Musio Score in "Il Trovatore" Metropolitan Opera Also Gives "Barber of Seville" and "La Forza del Destino"

Philadelphia, Pa., April 6, 1920.—The usual overflow audience was again in evidence at the Philadelphia Orchestra's concerts in the Academy of Music, April 3 and 5, when Ossip Gabrilowitsch, as guest conductor, by a display of exceptional artistry and masterly understanding, completely won the esteem of all present. The expression his authoritative interpretation and exceptional ability as a director aroused was at once enthusiastic, sincere and spontaneous.

Weber's overture, "Der Freischutz," was the first number programmed; and the same delicacy of mood portrayal and command of exquisite tonal shading for which Gabrilowitsch is so justly eminent in the field of pianistic art, was at once apparent in the effectiveness with which he wielded the baton. Plenty of poetry with no lack of dramaticism appeared to be the foundation of his style, and this characteristic won a memorable triumph for him.

with no lack of dramaticism appeared to be the foundation of his style, and this characteristic won a memorable triumph for him.

The symphony selected was Beethoven's No. 1 m C major, and again Gabrilowitsch registered a splendid success. All phases of the first movement were beautifully blended without the semblance of an inartistic contrast, while the andante sang forth with a human appeal that proved truly delightful. The minuet, a model of charm and grace, was given with lovely feeling, while in the final allegro, interesting examples of short crescendos were effectively unfolded; moreover the light and sprighly nature ever present was offered with great charm of rhythm and entrancing tonal colorings.

The third number, Tschaikowsky's overture fantasy, "Romeo et Juliette" was really the high point of the evening and should have formed a climax or concluding number of the concert. Conducted without a score, as indeed was the entire program, this stupendous work was revealed in a light that for detail of theme and balance of tone probably has never been surpassed. The interpretation, a truly crystallized inspiration, was surcharged with life and vitality, reflecting as it did despair, pathos, tranquillity, moments of agitation and the spiritual motives of love to a degree whereby the overture became a monument to the drama of the poet. Gabrilowitsch was recalled again and again to receive the plaudits of the people and finally motiomed to the orchestra men, who arose to acknowledge the mark of appreciation.

Excerpts from Wagner's "Tristan and Isolde" and "Tannhäuser" closed the program. These numbers were given with authority, winning an extra siege of prolonged handelapping that again necessitated a motion from the director for the players to arise. The instrumentalists were in fine fettle for the occasion, and too much praise cannot be accorded them for their admirable co-operation, as well as artistic achievement.

Crowded House Acclaims Terrazzini.

Luisa Tetrazzini more than lived up to the glorified p

CROWDED HOUSE ACCLAIMS TETRAZZINI.

CROWDED HOUSE ACCLAIMS TETRAZZINI.

Luisa Tetrazzini more than lived up to the glorified press notices that heralded her appearance in this city at the Philadelphia Opera House on Saturday evening, March 20. The world famous coloratura soprano sang before a crowded house made up of those who remembered her achievements under the Hammerstein regime in this city, others who had been told about the great diva's marked attainments, and still others who just went because they wanted to. Nor was any one disappointed, for the star of Tetrazzini seems to be in the ascendant. Numbers were given from works of Thomas, Veracini, Eckert and Cimara, the last named being the able accompanist, while Benedict's variations on the "Carnival of Venice" brought the concert to a close.

Mayo Wadler was the assisting violinist. Mr. Wadler volayed compositions by Taylor, Kuzdo, Wilhelmj and Hubay with tremendous success.

An interesting group of piano works, all from Sgambati, was presented by Mr. Cimara who was roundly applauded.

Matzenauer and Muzio Score in "IL Trovatore."

MATZENAUER AND MUZIO SCORE IN "IL TROVATORE." Tuesday evening, March 16, witnessed the customary annual production of Verdi's "Il Trovatore" at the Philadelphia Opera House by the Metropolitan Opera Company. However, there was something new injected (Continued on page 30.)

PARIS NOT AS BAD AS AMERICAN PRESS PICTURES IT

War Has Left Its Scars, of Course, Says Musical Courier Correspondent, but French Metropolis Remains Very Much the Same as Before, Excepting for Temporary Coal Shortage and Inevitable Rise in Prices of Everything—Plenty of Music—Splendid Opportunities for Students, He Believes

Paris, March 20, 1920.—Returning to Paris after six years of absence I was naturally anxious to observe the great changes that we have heard so much about. Hardly a day passes but what some newspaper or magazine article meets the eye of us United Staters telling about the exraordinary transformation that has taken place in this country, about the terrible poverty of the people, about the lack of every necessity, about the hard time the visitor is sure to have. Only two or three days before sailing from New York I read a two column article in a big daily, signed and dated from Paris, warning visitors to think twice before leaving the safety of home and home cooking, and advising them to provide themselves with everything before venturing abroad, as nothing could be bought here. Imagine my astonishment, therefore, at finding everything Just as it was before the war except, of course, the inevitable rise in the prices of everything. Also a temporary shortage of coal owing to strikes on the railroads and at the mines. But we have had our share of that same—and it is not a mater of importance either, as the heat in the houses is sufficient for common comfort.

ATMOSPHERE.

ATMOSPHERE.

Certainly Paris is as attractive to the lover of the arts as it ever was. There has been no change except that eternal change which is one of the city's greatest assets. The atmosphere of art is here as it was before the war. Not at all easy to feel, and always difficult to understand, it is, none the less, a very real thing and of inestimable value to the artist. It is, in fact, I should say, the one thing that the student may find here that cannot be found in America. There is no lack of instruction of the very highest type at home, but no teacher can provide atmosphere.

phere.

Just what this atmosphere is, how it.acts, and in what particular forms it manifests itself, I will not attempt to say. All I know is that it is here and that it causes the student, and even the finished artist, to wish, above all things, to be a real artist. There can be nothing better for the American than to be immersed for awhile in this atmosphere.

Operatic performances here are somewhat tawdry. Nothing in the performances compares with the New York opera. It is doubtful if the French public would care for our magnificence of externals. In fact, I have heard it said that such things are all very well for variety theaters and musical comedies, but are out of place at the opera.

opera.

A similar attitude is to be observed at the concerts. There is a lack of dignity both on the stage and off of it. The audience talks and wriggles, comes in late and goes out early; and the artist takes his time about things. He commences late, makes long intermissions, and wanders on and off the stage is a negligent sort of way. Altogether it is a family party.

WHAT THEY ARE GIVING.

What They Are Giving.

Yet there is in Paris an immense amount of music, especially of opera, everything from grand opera to musical comedy. Including the latter, there are twelve or thirteen operas running in Paris today. Beginning with the Opéra we have an imposing repertory. The day of my arrival here "Thais" (Massenet) was given, with Mme. Lubin in the title role, Cerdan as Athanael and Dutreix as Nicias. The performance was good and the dance divertissement in the second act rather attractive. On the following day "The Damnation of Faust" (Berlioz) was given. This dramatic legend has been adapted to the stage by Raoul Gunsbourg, director of the theater at Monte Carlo. In its present form it has five acts and ten scenes.

six It is not very enlivening, either musically or dramatically, and remains an oratorio, and a rather dreary one at that ridly (I prefer Gounod which, though cheap, is, at least, of the stage stagey.) The principal roles were taken by Mme. Hatto (Marguerite), Franz (Faust), Gresse (Mephistotheis the chiefly as the conductor of the Lamoureux Orchestra which ris gives Sunday concerts at the Salle Gaveau.

Saturday (March 5) was "Samson and Delilah," and on it is discovered by Granados and "Pagliacci," the first conducted by Gabriel Grovlez and the second by Arturo Vigna. Grovlez, it may be said in passing, is an admirable conductor.

EDITH MASON AS JULIETTE.

EDITH MASON AS JULIETTE.

On Monday evening, March 8, "Romeo and Juliette" was given with Edith Mason in the role of Juliette, supported by M. Goffin as Romeo and Cerdan as Capulet. It was an excellent performance and Miss Mason won a decided success, not because of her nationality, though that, no doubt, acted in her favor, Americans, just now, being somewhat popular here (their popularity is on the wane!), but because of her excellent art. Both her acting and singing found great favor with the French public and many were the expressions of enthusiasm in her regard.

On March 12 she again was heard, this time in the role of Marguerite in Gounod's "Faust," and repeated her success of a few days previous.

REYER'S "SALAMMBO.

REYER'S "SALAMMBO."

On the following evening Ernst Reyer's opera, "Salammbo," was given. This is an old work of little value and it is not easy to see why it should be included in the repertory, except, perhaps, for the reason that Reyer was a Frenchman. Reyer was the composer who was cried down some years ago because of his Wagnerism. He won through, however, probably because he was supported by admirers of the German school. He was never Wagnerian, except externally, for Wagner had ideas and Reyer had not. In addition to the above repertory, the ballet "Sylvia," by Delibes, is being revived with new scenery and costumes. The old music sounds very pleasant and the dance is pretty.

"Takes or Hoffmann" at the Compute.

"TALES OF HOFFMANN" AT THE COMIQUE.

"TALES OF HOFFMANN" AT THE COMIQUE.

Another old timer of the lighter sort is being given at the Opére-Comique—"Les Contes Hoffmann," Offenbach. The cast is in no way extraordinary but the general representation is fine. The music is given lightness yet with dignity and charm, and the story is unfolded quietly and without any unpleasant burlesque or exaggerated humor. On the whole an admirable performance.

On march 9 there was a double bill, "Penelope" and "Masques et Bergamasques," both by Gabriel Fauré, the director of the Conservatoire, who has many works to his credit but has never really scored a genuine success. "Penelope" has been on the repertory for some years. The music is good if not striking, but the libretto slow. "Masques and Bergamasques" is new. It is a sort of ballet pantomime in one act, also rather quiet in nature and not likely to win wide popular favor in spite of the attractive music.

A Poor "Tosca."

A Poor "Tosca.

It is strange enough that it should seem to me quite different with "Tosca," the opera given on March 12. "Tosca" was originally a French play by Sardou, and one would expect it to receive a perfect production here in France. But that is not the case. The music of the orchestra is not taken with sufficient force and the acting shows much of that stilted "theatrical" pose which is traditionally effective if it is very well done, but rather absurd when botched and bungled, as it seems to be in this case. The role of Scarpia is difficult enough, even if the actor only strives to make it "natural." To make of him a prancing old style villain certainly seems to spoil it. And so with the whole cast. Shall they be flesh and blood humans or mere stage puppets? It is difficult indeed for any foreigner to decide; as difficult to understand the French stage as it is to understand French poetry, which is saying much.

MISS MASON AT THE COMIQUE.

On March 18 "Manon" was repeated with Edith Mason in the title role, otherwise the same cast as before. Miss Mason won the same success here as at the Opéra. She is certainly well liked by the public of Paris. The naturalness of her art, her good, healthy, normal, unaffected way of doing things, and the beauty of her voice won universal praise.

The complete repertory of the two houses is ample, including as it does: "Thais," "The Damnation of Faust," "Samson and Delilah," "Goyescas," "Pagliacci," "Romeo and Juliette," "Aida," "Faust," "Salammbo," "Sylvia," "The Tales of Hoffmann," "Manon," "La Rotisserie de la Reine Pedaque," "Penelope," "Masques et Bergamasques," "Gismonda," "Werther," "Carmen," "Madame Butterfly," "Tosca," "Lakme," "Las Noces de Figaro," "Le Roi d'Ys," "La Basoche," "Mignon."

OTHER OPERA HOUSES.

OTHER OPERA HOUSES.

But this is not all. There is the Gaieté-Lyrique with "Veronique" by Messager, conducted by Henri Casadesus, both of whom are known in America, with a long cast headed by Favart of the Opéra-Comique. This is a light opera and is having what is, for France, a long run.

At the Theatre des Champs-Elysées, "Quo Vadis," by Jean Nougues, has been revived with success and is playing nightly to crowded houses. The success of this opera in France is due largely to spectacular features of a sort that would not be appreciated in America. It is the sort of thing that the French people have no objection to and certainly adds to the versimilitude of the play.

Also there is the Trianon Lyrique with its repertory of the lighter sort: "Les Noces de Jeannette," by Victor Massé; "La Fille du Regiment," by Donizetti; "Le Barbier de Seville," Rossini; "Les Saltimbanques," Louis Ganne; "Les Mousquetaires au Couvent," Varney; "Les Cloches de Corneville," Planquette; "Rose et Colas," Mousigny; "Jean de Paris," Boieldieu; "Le Jour et la Nuit," Lecocq; "La Mascotte," Audran; "Le Petit Duc," Lecocq; "La Blanche Hermine," Filippucci, and "Galathée," by Victor Massé.

Encouragement for the Young.

ENCOURAGEMENT FOR THE YOUNG.

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In America one looks with a certain amount of contempt upon companies that give this sort of repertory. They hold forth in small theaters on side streets and there is a suspicion that they only give the works they do because they cannot afford to give new things and pay royalties. It is not so here, this theater being subsidized by the city. Its value, quite apart from the pleasure it affords to people who prefer salt to pepper and milk to wine, lies in the fact that it encourages young composers to "go and do likewise." They see that the Rossinis and Donizettis, the Planquettes and the Leccoqs, are played and respected, and they are the Lecocqs, are played and respected, and they are naturally inspired to a similar use of their talents, if they happen to lie in that direction.

A MYSTERY PLAY.

A MYSTERY PLAY.

At the Cirque d'Hiver a mystery play entitled "La Grande Pastorale" is being given which has a somewhat interesting musical setting by Jacquet. How much of it is original and how much arranged it is difficult to say. Many old airs are recognizable, popular "Noels" and traditional provincial melodies, folk songs which were composed actually by the people, or by wandering minstrels, between the twelfth and fourteenth centuries, perhaps even earlier. They have been quaintly adapted and arranged, many of them as choruses, and are decidedly attractive, at least to the ears of the foreign antiquarian.

THE NEW D'INDY OPERA.

THE New D'INDY OPERA.

Vincent D'Indy has a new opera in rehearsal at the Opera entitled "La Legende de Saint-Christophe." The principal roles are to be taken by Mmes. Lubin, and Hatto, MM. Franz, Rouard and Darmel. Much interest attaches to this work, as D'Indy has never been popular with the masses but is fervently admired by those who believe in the greatness of French music. His other operas have been found heavy and tiresome, yet he is certainly a competent composer and is highly esteemed.

Yes, there are also concerts, concerts galore, but an

Yes, there are also concerts, concerts galore, but an account of these I will have to leave for my next letter.

F. P.

Dramatic Art Society Entertains

Tonight, April 15, the Dramatic Art Society, Alfred E. Henderson, president, will hold its second social evening of the season at the Hotel Astor, when the interrelation between drama and music will be more completely demonstrated than hitherto by the soprano solos of Suzanne Zimmerman, Grace Neimann, harpist, and the rendering by Ellen Kahles of Jean Ingelow's "High Tide on the Coast of Lincolnshire," with incidental music by Leighman. The accompaniments will be played by Raymond Vickers.

Vickers.

Clarice Bayright will talk on "What the Public Wants," while the Rev. Charles Glenn Baird will discuss "What the Public Needs." The following presidents of New York women's clubs will briefly address the meeting: Mrs. W. R. Chapman, president of the Rubinstein Club; Mrs. W. J. Cauthers, president of the Daughters of Ohio; Mrs. Florence Foster Jenkins, president of the Verdi Club; Mrs. Louis Ralston, first vice-president of the Rainy Day Club; Mrs. A. Sellenings, president of the Mothers' Club of Friends' Seminary, and Mrs. Charles Crist Delmonico.

monico.

The symposium will be concluded by the members the board of the Dramatic Art Society, lead by Maur V. Samuels. Alfred E. Henderson will epitomize art of speaking in a fifteen minute address.



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SAYS NORTHWESTERN MANAGER

Lois Steers Says She Stands for and Gives the Best in Music to Her Audiences of Six States-Calls Chamber Music Appreciation Criterion of Musical Development—To Book Flonzaley Quartet
Next Season—Always Willing to Take a Chance with New Artists

Lois Steers spent a spent a week in New York recently and the morning before she returned to Portland, Ore., where her managerial offices are located, a MUSICAL COUR-IER representative was fortunate in securing about fifteen minutes of this busy woman's time. Ordinarily fifteen minutes is rather short for an interview, but in the case of Miss Steers it proved to be sufficient, for she is a force-ful personality and of keen intellect. What she has to say she says in a direct and definite manner.

"What have you been doing in the way of concert courses in the Northwest?" Miss Steers was asked.

"There isn't much to tell that is new," she answered, "except that I should be back in Portland at this minute. You see, my work doesn't finish this season until the first part of June."

"Why so late?"

"Because Galli-Curci comes to us later than she did last time and then John McCormack will give a farewell concert before he sails for the other side. Elman and Ysaye will also visit us between now and the close of the season. Ordinarily I think the season should end the middle of May. We began in October, which makes it quite long enough."

"Yes, but with such star attractions. I should say the

Ordinarily I think the season should end the middle of May. We began in October, which makes it quite long enough."

"Yes, but with such star attractions, I should say the late concerts would be well worth while!"

"Oh, yes," she assented quickly, "they will be!"

"What attractions do you find draw the best?"

"The sensations, to be sure," again came the reply," but one can not build a course entirely on sensations. Only the other day, a New York manager told me that he never knew when I lost money on an artist because I never wrote him. I told him he was quite right and that it was because it was, my own business and lookout."

"But, do you lose much money on your courses?"

"I usually drop below on the less well known artists. But these losses we usually cover through other concerts. I always believe in taking a chance, providing the new people are really artists and can come back again."

In speaking of the musical growth of the Northwest, Miss Steers said that the criterion of this development was the apparent appreciation of chamber music. As a result, next season she will book the Flonzaley Quartet solidly throughout the states within her managerial territory: Washington, Oregon, Idaho, Utah, Montana and British Columbia. And, according to Miss Steers, in all the years that she has been directing courses in these states, she has not made a half a dozen changes so far

as her co-operators were concerned. All of which means a great deal. Most of the towns and cities now enjoying courses have been unearthed by this enterprising woman whose motto seems to be: "Strive for the best; put on the best and don't fool your public." And what more can one do?

"So far as our critics are concerned," she continued, "I always want them to use their own judgment in the matter of criticisms. Once in a while one critic out home will say: "What do you think of so and so?" But I always tell them that if any of my people need roasting to give it to them. But if they don't, treat them fairly. Such criticism is only fair to the public?"

"Have you been to any of the concerts while here?" Miss Steers was asked.

"A few," she replied, and in the next breath, "but what I can't see is how the people go to all of them. Take three concerts the same afternoon! If one runs in for a few seconds, he can't concentrate nor does he do justice to himself nor the artists."

"Have you decided what artists you will have next season?"

"I haven't signed any contracts yet for my attractions. You see, I have done business with the New York managers for years. I came East this time, I guess, because I felt, the wanderlust and I hadn't been here for two years. I believe one should come every year, if possible to keep in touch personally with things in general."

Nashua's Twentieth Annual Music Eastwal

Nashua's Twentieth Annual Music Festival

Plans for the twentieth annual music festival of the Nashua (N. H.) Oratorio Society are now completed, and the dates are to be Thursday and Friday, May 13 and 14, with two evening concerts and a matinee. The soloists who will appear are well known artists, namely, Dicie Howell, soprano; Lambert Murphy, tenor, and Royal Dadmun, baritone. The Boston Festival Chorus will also be a feature.

Dadmun, baritone. The Boston Festival Chorus will also be a feature.

As has been the custom at these festivals, the High School Chorus will give the first concert, singing, with the assistance of the soloists and orchestra, S. Coleridge-Taylor's "Hiawatha's Wedding Feast" and "The Death of Minnehaha." The Nashua Oratorio Society will produce the third part of the Hiawatha trilogy, "Hiawatha's Departure," with the soloists and orchestra at the closing concert of the series. At both of these choral concerts

MUSIC FESTIVAL WEEK

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 1. MME. JULIA CLAUSSEN, Prima donna mezzo of the Metropolitan Opera Company, and PAUL ALTHOUSE, foremost American tenor of the Metropolitan Opera Company
 In Joint Recital Sunday Afternoon, May second.

 2. MAX ROSEN, America's greatest violinist, Sunday Afternoon, May ninth.

 3. Its Chorus and Orchestra and Oratorio Tric consisting of Grace Kerns, Soprane; Frederick Gunster, Tenor; Edgar Schofield, Base, In Heydn's "The Creation" Sunday Evening, May second.

 4. Its Chorus and Orchestra and Oratoria Quartet consisting of Grace Kerns, Soprano; Alma Beck, Contralto; Frederick Gunster, Tenor; Edgar Schofield, Base, In Handel's "The Messish" Sunday Evening, May ninth.

 5. Musical Programs every afternoon and evening of the entire week, including a recital by each member of the Oratorio Quartet and a special All Artist Concert, Saturday Evening, May eighth.

there will be some numbers by the soloists and the or-

there will be some numbers by the solosis and the orchestra.

The Hon, James B. Crowley is president of the Festival
Association, and Eusebius G. Hood, supervisor of music
in the public schools, is the conductor. In the High
School Chorus there are 325 singers, and in the Nashua
Oratorio Society the membership is 100, which is the
number the chorus is limited to as in the past. The new
Auditorium, with a seating capacity of 1,400, excellent
acoustics and all modern conveniences for the accommodation of the public, will be used for the first time for a
festival on this occasion.

Paulist Choristers Give Fine Concert

Under the direction of Rev. William J. Finn, the Paulist Choristers of New York, gave a concert in the Broad Street Theater, Newark, N. J., on Easter Sunday evening. Each selection was presented in such an artistic manner that it was necessary to add several additional numbers at the close of the program. The choir consists of sixty members—fifty boys and ten adults.

New York and Other Critics Praise

SAMAROF

Beethoven Playing

"Beethoven's Choral Fantasia was a delight to hear, especially in a performance so re-markably fine. Mme. Samaroff played the piano part imaginatively, sonorously, in the spirit of the music."—Richard Aldrich in *The New York Times*.

Olga Samaroff supplying the piano part, which she did with tonal beauty and rare e oquence."—Henry T. Finck in The New York Evening Post.

"The performance of last evening was of ncommon excellence. . . . Mme. Samaroff's ne performance of last evening was of uncommon excellence. . . . Mme. Samaroff's p.ay.ng of the piano solo was one of great beauty, and it united itself admirably with the choral and orchestral delivery."—W. J. Henderson in *The New York Sun and Herald*.

"Her playing of Beethoven's Sonatas was a revelation. . . . She is at the head of her profession and plays with a mastery which could readily be envied by any man."—Wilmington Morning News.



STEINWAY PIANO USED

"Madame Samaroff played the great Sonata (Beethoven's Appassionata) magnificently. It was a revelation and an inspiration to hear the master-work interpreted by an artist who brought to it the touch of divine fire."-Wilmington Evening Journal.

Wins Brilliant Success at Toronto Festival

"Won recognition that for unanimity of enthusiasm is afforded to few."-Toronto Globe.

"One seldom hears a woman who can give Liszt as satisfactorily as did Madame Sama-roff."—Toronto Mail and Empire.

"Olga Samaroff displayed her art by subordinating, co-ordinating or dominating the orchestra by turns as required, blending with it and never ceasing to be a part of it. The result was a perfect performance."-Toronto World.

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Philadelphia

TETRAZZINI TO SUE

ORATORIO SOCIETY

Benjamin F. Spellman, attorney for Luisa Tetrazzini, states that the prima donna will bring suit against the Oratorio Sociéty of New York for damages, claiming that the society broke its contract calling for her appearance at the final concert of the Oratorio Society's featival last Sunday afternoon. Mme. Schumann-Heink appeared in her place.

According to a statement by Cappea Finales, proposed.

val last Sunday afternoon. Mme. Schumann-Heink appeared in her place.

According to a statement by George Engles, manager of the festival, the sequence of events was as follows: As there were two concerts on Saturday, afternoon and evening. Mme. Tetrazzini, who was to sing the "Inflammatus" from Rossini's "Stabat Mater" with the chorus, was requested to come for rehearsal on Thursday morning, April 8, but at her manager's request this rehearsal was set for Saturday instead, the appointed time being 13 o'clock. At 10 o'clock Saturday morning Heifetz and Casals promptly appeared and rehearsed for the Brahms double concerto. They finished just before 11, and when Mme. Tetrazzini had not appeared at ten minutes past that hour, her manager was telephoned to. He expressed surprise that she had not put in an appearance and promised to telephone her at once. About 11:30 a man arrived stating at the armory, that he was Mme. Tetrazzini's representative. He was referred by Mr. Engles to Conductor Damrosch, and explained to him that he was Maestro Cimara, Mme. Tetrazzini's accompanist; that she was not coming to the rehearsal, and that he was there to indicate to Mr. Damrosch the tempi at which the prima donna was accustomed to sing the numbers in question. Evidently, Mr. Damrosch regarded this as decidedly cavalier treatment for organizations of the standing of the Oratorio Society and the New York Symphony Orchestra, ao he informed Mr. Cimara that he would hold the orchestra until 12 o'clock, and that if Mme. Tetrazzini had not appeared for rehearsal by that time, some other singer would appear in her place. And thus the matter

rederick Tunster TENOR CHICAGO EVE. AMERICAN. "Mr. Gunster is successful in personality and singing. His voice is of snave, delightful quality, easy in emission and trained toward excel-lent enunciation and shading." MANACEMENT: HAENSEL & JONES AEOLIAN HALL, NEW YORK

stood. Mme. Tetrazzini did not appear, and Mme. Schu-mann-Heink was engaged to take her place, which she did, winning a tremendous success, while Mme. Tetrazzini listened from a box which she had purchased. Sequel in

Fiqué's Comic Opera Successfully Produced "The Millionaire Typist," a comic opera in two acts, words and music by Carl Fiqué, was produced by the Brooklyn Quartet Club in Prospect Hall, Brooklyn, on Monday evening, April 5, scoring a decided success. The plot of the opera offers many interesting and amusing situations, and the music abounds in numerous fetching and melodically beautiful gems, which bid fair to become roomlar.

melodically beautiful gems, which bid fair to become popular.

Katherine Noack Fiqué, who created the leading role (Viola Finnegan), charmed the large audience by her artistic singing, personality and grace. Next in importance was Henry Weimann as Sammy Pirsel, and others in smaller parts were Helen M. Becht as Pauline Pinsel, Harry Bleumer as Jack Forster, Josephine Lipp as Mary Jones, Mathilde Radlauer as Miss Kolibri, and Charles Hildebrand as Roscoe. The chorus and orchestra did commendable work, responding to every wish of the composer, who conducted.

Carri Pupils' Recital, April 24
Ferdinand Carri, director of the New York Institute of Violin Playing, will give his annual concert at Aeolian Hall, New York, on Saturday evening, April 24, on which occasion he will present a large number of advanced

One of the features of this recital will be Hermann Carri's "Andante Religioso," which will be played in unison by sixty-four violin pupils with accompaniment of piano and organ.

Laurenti Well Received in Toronto

According to a telegram received by Annie Friedberg from Mr. Caine, Mario Laurenti was a phenomenal success when he appeared recently with the Toronto Male Choir in Massey Hall, Toronto, Can. Mr. Laurenti is one of the younger singers of the Metropolitan Opera Company, and already has won much praise for his singing with that organization.

Romeo Gorno Pupils in Recital
Romeo Gorno, of the faculty of the College of Music, presented six artist-pupils in recital at the Odeon recently. The participants were Clifford Lang, Dorothy O'Brien, Mrs. N. S. Hastings, Helen Varelmann, Ebersole Crawford and Gladys Hettrick. The Cincinnati Enquirer of March 4, 1920, speaks as follows of this recital: "The piano recital given by pupils of Romeo Gorno, of the faculty of the College of Music, at the Odeon, Friday evening, proved equal in standard to the many brilliant programs supervised and prepared by this able artist in the past."

Eva Didur's Milan Debut

News comes from Milan that Eva Didur, daughter of Adamo Didur, the Metropolitan Opera bass, recently made her debut in that city at the Teatro Dal Verme, which is the principal opera house there since the La Scala closed two years ago. Her appearance was in the role of Mimi in "La Bohême," and reports say that she scored a distinct success.

Rudolph Reuter Scores Heavily
Haensel and Jones, managers for Rudolph Reuter,
the prominent pianist received the following telegram,
which speaks for itself:

Two audiences totalling nearly 5,000 in Davenport and R Island gave ovation to Rudolph Reuter, soloist, in Rubinstein ecerto, with Ludwig Becker, conductor of the Tri-City Orchest two encores had to be added; crowds turned away at Davenport. (Signed) J. S. Dow

Minneapolis Orchestra Plays

Two Czerwonky Sketches
Richard Czerwonky's two sketches for orchestra, which
were written last summer, had their first performance
in Minneapolis March 28 and were most enthusiastically
received, both by the large audience and orchestra.

"A PASS-AND WHAT IT MEANS"

By Merle Alcock

[This is the third of a series of articles on the subject of "A Pass—and What It Means," the first being written by Frederick W. Vanderpool and published in the Musical Courier for March 18, and the second written by Marcia Van Dresser and published April 8.—Editor's Note.]

The influence of a pass differs, and, personally, I do not think it a particularly good influence at any time. A pass should not be given except to music critics, who could not otherwise attend a concert. From what I



MERLE ALCOCK,

understand, the average music critic suffers from the same trouble as our own presidents of the United States—namely, insufficient salary. If their admissions to concerts were not provided for by the artist, there would be no way of getting them to a recital, as the newspapers for whom they write do not provide in any way.

would be no way of getting them to a recital, as the newspapers for whom they write do not provide in any way.

Of course, a habit of free admission is a financial as well as artistic hindrance to the artist, if passes fall into the hands of people who can afford to pay, as they frequently do. You cannot imagine any one buying a ticket when he has been given a pass, and you can hardly blame so fortunate an individual. If there was some way of controlling a pass, with absolute certainty to whom it would be given, a selective list might not be objectionable, but this is difficult, not to say almost impossible.

The greatest wrong done in issuing passes is the result of promiscuous giving by unfair or lazy managers. Some time ago I heard several managers discussing this very question, and, much to my amazement, one man expressed his opinions very freely. It seemed that he wished to have his clients appear as exceptionally popular artists, with a big city following, in order to quote a large fee for them out of town, so that his managerial percentage would be greater. Not wishing to "take a chance on the box office receipts," as he put it, he papered the house and not only created a false and short lived popularity for the person concerned, but cut the box office receipts by not waiting for the usual window sale at the time of the concert. Another manager, who was likewise willing to sacrifice a client, justified himself by saying that a big audience was worth "passing in," so that the music critics would start their notices the next morning with "A large and fashionable audience attended, which testified to the popularity of the artist," he said. However, there is very little of this sort of thing going on now, because the honest manager is more prevalent than the other type, and because continued use and abuse of the pass habit is proving the fallacy of false and padded popularity.

Parker Memorial for Rome Academy
Friends of the late Horatio W. Parker are planning a
memorial for him and it is proposed to have it take the
form of a Fellowship in Musical Composition at the
American Academy, Rome. The proposition has received
the endorsement of the Corporation of Yale University.
The amount required for the endowment of such a fellowship is \$50,000, and an honorary committee of fifty
has been appointed in New York to take the matter in
hand.

Sanre Quartin Recital, April 27

Sanre Quartin, tenor cantor, well known throughout Russia, will make his New York debut in recital at the Metropolitan Opera House on the evening of Tuesday, April 27. Quartin Recital, April 27

LIVE NEVIN

SOPRANO

The singer who sings "apparently for the joy of it," is booking a big season for 1920-1921

GORDON BALCH NEVIN, composer and concert organist, will appear as her accompanist

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"One of the Rarest Expositions of the Superlative in Choral Singing." Herman Devries, in The Chicago American,

St. Olaf Lutheran Choir

Opening Concert a Sensation

Orchestra Hall, Chicago, April 5th

Tribune

St. Olaf College Choir Opens Tour with Concert Here BY W. L. HUBBARD.

The concert in Orcnestra hall last signt by the St. Olaf Lutheran choir attracted a large audience and proved an entertainment of exceptional musical worth and beauty

If the

If the If the singing offered throughout the tour be of such quality as was that last night, the reputations of both choir and its leader will hold high place in the choral world by time the homecoming is accomplished.

The choir sings exceptionally. The voices are beautiful in their freedom of emission, their roundness and their purity, and all seem to possess a suggestion of freshness and out-doors-ness that involuntarily creates visions of wide plains, big forests and clear air. The voices are the singing voices of the Scandinavian with the tang and freshness that so often distinguish such. And these voices are admirably trained. They are true as a bell and they respond with the same certainty, exactness and clarity. The tone is capable of finest gradations ranging from ringing forte to an exquisitely soft plano, and the soft tone is ever just as pure, just as true as is the loud. The voices blend perfectly thus making the tonal mass invariably a delight.

Musically and interpretatively, too.

Musically and interpretatively, too, the choir stands on high level. The diction is such that every word is clearly and easily intelligible, and in the handling of either massed harmonies or in the weaving of polyphonic lines the singers do exceptional work. The program was purely sacred in musical matter, but it nevertheless interested and held the hearers because of the rare manner in which every number was sung.

St. Olaf College of Northfield, Minn., sent its highly trained choir here

West. Ombestra Hall was almost full last

night with a church audience gathered there to hear some of the finest choir singing ever accomplished on that stage of many successes. About that stage of many successes. About flity young people sang an entire program of difficult church music antirely without accompaniment, altogether from memory, and with a rigid adhorence to pitch that was emarkable.

There was a precision in attack and shading, a uniformly levely tone quality and a clear diction that combined to make, it a performance of.

an unusual character. F. Melines Christiansen, the conductor, has trained them so well they might easily serve as a model of all that is heat in mixed choir singing.

Evenny

Manager M. H. Hanson of New York, directing the tournes of the St. Olaf Choir, from the Northfield, Minnesota, college of that name, deserves our sincerest thanks for including Chicago in its itinerary. Else we would have missed one of the rarest expesitions of the superlative in choral singing.

It is a group of young paople, twenty male and thirty female sing-ers, all of them letter-perfect, pitchperfect, tone-perfect, text-perfect in the most difficult classic choral music, singing absolutely from memory and without accompaniment, even without the opening assurance of the dispason or tuning-fork!

Their director, F. Melius Christiansen, gots effects unlike those produced by any like organization heard in these parts.

Their planissime is of wonderful tenuity, fine-spun as silk, yet never lacking in musical quality. Their dynamics are their own, and the ensemble effects are quite flawless. perfect, tone-perfect, text-perfect in

By EDWARD C. MOORE

St. Olaf Choir Gives Concert

One of the great surprises of the mu-sical season occurred last night at Or-chestra hall, where the St. Olaf choir from the college of the same name at North-field, Minn., made its first appearance in

Seldom has a musical organization of any

Seldom has a musical organization of any dimensions come into this city with less preliminary heraiding. Seldom has there been one that deserved it more, or was better capable of living up to advance eathusiasm.

In many ways this was the most interesting choral body that has been heard in Chicago since the time, some half-dozen years ago, that the Russian choir from New York gave a few concerts on the outskirts of the city.

It always was one of the mysteries of a eally expert choir how it manages to start on the key. There was no planist to strike a preliminary chord; there was nothing visible or audible in the way of nich pipe or tuning fork. All that happened was that the baton fell and the singers began squarely on the note.

And their singing was nothing short of superb. They were well past the youthful immaturity that might reasonably have been expected of a college choir. They were perfectly balanced and perfectly flexible; they could raise their voices to a thrilling, exultant shout, or throttle them down to the merest whisper of tone; an eight-part motet presented no more difficulties to them than a passage in unison; they had spirit; they had refinement, and they kept under perfect control.

St. Olaf College Choir Displays Artistry in Song

Artistry in Song

By Karleton Hackétt.

'HE Cliolit from St. Olaf collège sang at Orchestra hall last evening with a beauty that was astonishing to those of us who know little of what goes on out-aide the circle of our own immediate interests. St. Olaf college is a Lutheran institution at Northfield, Minn., and is, I judge, attended principally by young men and women of Norwegian cescent.

The choir did not exactly give a concert, at least not in the usual meaning of the word, since they sang religious music exclusively and not for the purpose of displaying their technical skill but to lift up their voices in praise. The whole atmosphere of the evening was one of religious fervor.

They, however, evidently bolieve that adequately to sing the praises of the Most High should call forth the utmost skill of those chosen because of their special gitts. In their singing nothing was left to chance, but everything bespoke the results of the most rigorous routine under the direction of a man who knew new the thing ought to be done. They sang the most difficult music, Bach anthems for double chorus, a Cretchaninoff anthem for eight voices and other numbers of almost equality taxing character, and all with a precision that was remarkable.

Everything was sung unaccompanied:

Everything was sung unaccompanied; in fact there was no instrument on the stage, and there was no audible giving of the pitch. When the time came is, Christiansen gave the sign and the shoir began with a solidity of tons most gratifying to the ear.

The spirit with which they sang was impressive. The words were vital expressions of their deepest belief. There was no vainglorious display of technical proficiency, but the utterance of faith with all the carnestness of youth. It was beautiful.

Their training has given them a technical skill that is extraordinary. In gattack, in variation of tone quality and dynamics, and in the finish of the phrases they were equally admirable. The audience applauded their singing

prases they were equally admirable.

The audience applauded their singing with great warmth and they deserved the highest praise. The choir is a remarkable body of singers and the most practical sort of a demonstration of what can be done by a man of genuing power who is given a free hand. There is always the material if the man can be found. Mr. Christiansen is the man. This choir will be a stimulus to the singing in the churches wherever it is heard and it ought to cause the chorasocieties to do some hard thinking.

It is to be hoped that they will sing here again, for everybody interested in choral singing each to have the chance to hear them:

St. Olaf Choir Concert.

BY MAURICE ROSENFELD.

Up at Northfield, Minn., there is the St. Olaf college, and its possession of a mixed chorus of some fifty voices has finally become known to the outside world to the extent that this body of singers has started on an extended concert tour, which began liast evening in Chicago in Orchestra hall.

has started an an extended chocert tour, which began last evening in Chicago in Orchestra hall.

Such exquisite choral singing as that which this highly trained body presented on this occasion stands alone among the musical achievements heard here in many a day, and credit must be given to F. Melius Christiansen, the conductor, for the remarkable work he has accomplished with his material. From occasional solo passages, which stood forth through the evening, it is evident that the voices of the choir are all of unusual natural beauty and perfectly drilled.

A tenor, whose vocal quality is not only clear, but of peculiar susyity and beauty, a basso, whose voice is low and ringing, a soprane of crystal brilliante and fineness of tone, were some of the individual characteristics noticed, but the perfect blending, the acturacy of the particular and the precision and tone shading of the entire chorus make this organization unique for musical perfection and rhythmic precision.

The St. Olaf singers are all from Norwegian Lutheran, antecedents, though most of them are young Americans, and mother difficulties of counterpoint, nor heighth nor depth of range, hold any terrors for these intrepid vocalists. They attacked the ascred songs, the fugal figures and the plart songs with fine clean cut accent and with pure intomatice.

It was indeed asignishing to metice with what ease and surgety the choir negotiated the most eintricate and difficult compositions.

There is no doubt that the St. Olaf choir under their leader Mr. Christianess will meet with enermous sudcess on their coming concert tour.

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Copeland, Levitzki, Ornstein, Rubinstein and Ampico at Highly Successful Boston Concert

Large Audience Very Enthusiastic-Tetrazzini Attracts Huge Throng at Opera House-Ganz Scores with Boston Orchestra—Theo Karle in Recital—Copley-Plaza Audience Hears Gladys Lott—"Elijah" Performed by Handel and Haydn Society—Lawrence Haynes Makes Debut—Martha Baird Gives Recital—Art Museum Concerts—Striking Orchestra Musicians Heard Again—Zabelle Panosian in Demand—John O'Sullivan Sings at Benefit

Boston, Mass. April 11, 1920.—No less than four pianists of justly celebrated talent were assembled in a single concert last Tuesday evening, April 6, in Symphony Hall. The occasion for this extraordinary treat was to demonstrate the quality of the Ampico reproducing piano; and, to those who heard this instrument for the first time, it

was an uncanny revelation.

The pianists were George Copeland, who has ever been a favorite in local concert halls, presumably because of the pleasurable manner in which he has espoused the cause of modern French and Spanish Music; the admirable Mischa Levitzki, who won a distinct triumph at his last appearance as soloist with the Boston Symphony Orchestra; the individual and interesting Leo Ornstein, who was also very successful with the Symphony here; and Arthur Rubinstein, the brilliant pianist, who received a warm welcome after his fourteen years' absence from this city. Each of them played three familiar pieces—Mr. Copeland's from Scarlatti, Chopin and Debussy; Mr. Levitzki's from Stojowski, Liszt and Rubinstein; Mr. Ornstein's from Liszt and from his own fantastic pen; and Mr. Rubinstein's from Albeniz, and Tausig's transcription of Schubert's rhythmic and beautiful "Military March."

March."

Those who were not strangers to the work of these pianists are aware of the fact that each of them has a distinctly original mode of musical expression. Nevertheless, the reproductions of their characteristics were amazingly faithful—Copeland's celebrated command of touch and tone, Levitski's clarity and musicianly phrasing, Ornstein's color and ability to project the mood of his music, Rubinstein's incisive rhythms and generally brilliant qualities as a virtuoso in the traditional style—the Ampico machine reflected them all with human understanding. Occasionally the pianist would stop playing while the instrument continued, and later the pianist would resume when the machine stopped; at other times the whole composition was reproduced; but always there was fidelity, even to the most subtle nuance, and charming spontaneity. The large audience was very enthusiastic, especially when Mr. Levitzki introduced the inventor of the Ampico. All the performers had to add to their original numbers. original numbers

the Ampico. All the performers had to add to their original numbers.

Tetrazzini Attracts Throng in Concert.

For the first time in a number of years Luisa Tetrazzini, the famous coloratura soprano, was heard in Boston in a concert of her own, Sunday afternoon, April 4, at the Boston Opera House. Mme. Tetrazzini delighted a huge crowd with her beautiful voice and her mature skill as a singer. The popular soprano gave a masterful performance of the exacting Mad Scene from Thomas' "Hamlet" and of the ornate variations on the "Carnival of Venice" by Jules Benedict. Mme. Tetrazzini gave a further demonstration of her vocal genius in a group of songs by Italian composers, and she was vigorously applauded. The charming singer responded with many encores. Mme. Tetrazzini was assisted by James Goddard, the sonorous bass, pleasantly remembered as the leading Dera Company of last season. Mr. Goddard was heard in "Il Lacerato Spirito," from Verdi's "Simon Boccanegra," and in songs by La Forge, Dunn and Tschaikowsky. Pietro Gimare, the sympathetic accompanist, also assisted

with a group of two piano pieces by Sgambati. The concert was managed by S. Kronberg.

GANZ SCORES BRILLIANT SUCCESS WITH BOSTON SYMPHONY.

GANZ SCORES BRILLIANT SUCCESS WITH BOSTON SYMPHONY.

One of the most interesting programs of the season was heard at the Symphony concerts of Friday afternoon and Saturday evening, April 2 and 3, in Symphony Hall. Presumably as a retort to the rumors that the symphony had been left almost without a string division, Mr. Monteux opened the concert with Handel's fifth "Concerto Grosso" for strings alone. The solo passages were played by Julius Theodorwicz, concertmaster; Jacques Hoffmann, second concertmaster; Frédérick Denayer, first viola, and Jean Bedetti (first cellist. The conductor's confidence in his reorganized string choir was quite justified, although that section cannot yet be said, of course, to have achieved the traditional resonance and thoroughly beautiful quality for which the Boston strings have been famous. Nevertheless, the simple, the stately dignity and the fresh, virile beauties of Handel's ever enjoyable music were delightfully revealed in the performance. The rapidly increasing capacities of the new orchestra were also disclosed in a very impressive performance of the poignant and mystical prelude to "Parsifal," and in the sparkling dramatic overture to Smetana's opera, "The Bartered Bride."

Between Wagner and Smetana came Saint-Saëns' seldom heard concerto in F major for piano and orchestra, with Rudolph Ganz as the soloist. Mr. Ganz played the interesting work in true virtuoso style and fairly captivated his hearers by the beautiful quality of his tone, his brilliant technic, and by his elegance and fine musician-ship. He caught and projected the exotic Oriental flavor of the rhapsodic slow movement, the savage fury of the turbulent finale. Needless to say, he was deservedly recalled again and again.

For the concert of the orchestra in Sanders Theater, Harvard University, on Thursday evening, April 1, Mr. Monteux presented the same program, except that Albert Stoessel, the admirable violinist, who directed the Bandmasters' School at Chaumont for the A. E. F., was the soloist. He gave an

THEO KABLE IN SONG RECITAL.

Theo Karle in Song Recital.

Theo Karle, the popular tenor, added numerous admirers to what must already be a long list when he sang the following program, Wednesday evening, April 7, in Jordan Hall: "Stornello," Cimara; "Non ho parole," Sibella; "Quando tu canti," Tirindelli; "Paradiso—L'Africaine," Meyerbeer; "Onaway, Awake, Beloved" (Hiawatha's Wedding Feast), Coleridge-Taylor; "The Lament of Ian the Proud," Griffes; three Indian songs from "The Garden of Kama," Lohr; songs by Harty, Maley, H. T. Burleigh, Watts and Mallinson; "Admonition" (first time), Rhys-Herbert; "Cavalry" (first time), Stickles.

tion" (first time), Rhys-Herbert; Cavany (historical), Stickles.

Mr. Karle possesses a lyric tenor voice of generally beautiful quality which he uses with admirable skill. He knows how to color his resonant tones, and his pianissimo is particularly pleasing. The old Italian airs

which opened his rather hackneyed program furnished ample opportunity for a display of his splendid abilities in sustained song. The familiar "Paradiso" from "L'Africaine" was sung with fine dramatic power and telling effect. Mr. Karle further demonstrated his uncommon interpretative gifts in the ever welcome Bus telling effect. Mr. Karle further demonstrated his un-common interpretative gifts in the ever welcome Bur-leigh arrangemnts of negro spirituals and in the mourn-ful and eloquent "Lament of Ian the Proud," by Griffes, probably the most inspired of our native composers. Mr. Karle's gracious and altogether charming person-ality, combined with his fine ability, won him many recalls, and he lengthened his program generously.

GLADYS LOTT PLEASES AT COPLEY-PLAZA.

GLADYS LOTT PLEASES AT COPLEY-PLAZA.

A pleasant entertainment was given Monday afternoon, April 5, at the Copley-Plaza Hotel, by Gladys Lott, assisted by Dorothy Parker. The program was entitled "Songs and Sketches of Child Life," and Miss Lott sang delightful little songs and told amusing stories, much to the delight of her large audience. Richard Hageman's "Grandma's Prayer" and Densmore's "Elf and Fairy" were especially well received. Miss Lott possesses a light voice of good quality, but her greatest asset is the ability to make her audience visualize the juvenile characters that she portrays. Miss Parker played skillful accompaniments.

"ELIJAH" PERFORMED BY HANDEL AND HAYDN SOCIETY.

"ELIJAH" PERFORMED BY HANDEL AND HAYDN SOCIETY. For its final concert of the season last Sunday afternoon, April 4, in Symphony Hall, the well trained chorus of the Handel and Haydn Society was heard again in the familiar music of Mendelssohn's oratorio, "Elijah." The principal solo singers were Florence Hinkle, soprano; Nevada Van Der Veer, contralto; Arthur Hackett, tenor, and Reinald Werrenrath, baritone. H. G. Tucker, organist, and the Boston Festival Orchestra provided expert accompaniment, while Emil Mollenhauer conducted with his customary spirit. Seldom has this choral society had the assistance of such fine soloists. They performed their parts with distinctly pleasurable style and finish, and all were applauded with tremendous enthusiasm at the end of their arias. A capacity audience filled the hall.

LAWRENCE HAYNES WARMLY APPLAUDED IN DEBUT.

with tremendous enthusiasm at the end of their arias. A capacity audience filled the hall.

LAWRENCE HAYNES WARMLY APPLAUDED IN DEBUT.

Lawrence Haynes, a tenor from the studio of Arthur Wilson, made his local debut as a concert singer before a friendly audience last Tuesday evening, April 6, in Jordan Hall. Mr. Haynes displayed his abilities in an unusually interesting and exceedingly difficult program, which incidentally offered an innovation in that he opened and closed his lists of songs with four Greek folk songs, arranged with consummate skill by Ravel. His other numbers included an embittered lament, "Dissolution," by Darius Milhaud; Debussy's animated "Chevaux de Bois"; numbers by Fauré, Bantock, Loeffler and Rachmaninoff, and three beautiful songs by the inspired Duparc—"La vie Antérieure," "Le Manoir de Rosamonde" and "Chanson Triste." Mr. Haynes merits the gratitude of those who love modern songs for putting together this unconventional program. This singer compensates for his vocal inadequacy to a certain extent with his exceptional histrionic ability. Mr. Haynes is endowed with a high degree of emotional understanding and a charming stage presence. When his voice and technic have caught up with his warmth of temperament, his manifest talent for grasping and imparting the mood of his music ought to contribute to his success as a singer. Malcolm Lang, who played Mr. Haynes' accompaniments, gave a delightful exhibition of what a fine art it really is to provide truly helpful and musicianly accompaniments at a song recital.

MARTHA BAIRD GIVES RECITAL AT COPLEY-PLAZA. Martha Baird, the charming pianist, who recently

Martha Baird, the charming pianist, who recently won a brilliant success as soloist with the Boston Symphony Orchestra, gave a recital Monday afternoon, (Continued on page 30.)



CHARLES HACKET

Sensational Metropolitan Tenor

FEATURES

"YESTERYEAR"

By BAINBRIDGE CRIST

ON ALL HIS PROGRAMS "It is a Carl Fischer Song"

CARL FISCHER

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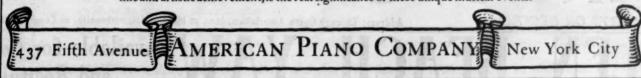
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Berlin Critics Praise Debussy's Art

German Music Lovers Eager for the Music Denied Them During War—Kreutzer Gives Second Recital for Enthusiastic Audience—Blüthner Orchestra Gives Final Concert of Season—New Companies and New Soloists Heard—Youthful Conductors Arouse Critics' Ire-The Berlin "Pops" Successful

Berlin, March 8, 1920.—This morning, Berlin—the sensible part of Berlin—awakened to be shocked by the news of the "Battle of the Adlon," in which the ex-Kaiser's nephew, "Prince" Joachim Albrecht (who incidently composes music) distinguished himself by throwing things at some French officers for not rising to the strains of "Deutschland über alles." If old Papa Haydn could know what sort of business his little tune is being used for he would not merely turn in his grave but march out of it and protest against its annexation by the morally bankrupt Hohenzollerns.

This little incident, which may yet give size to "dielo."

and protest against its annexation by the morally bankrupt Hohenzollerns.

This little incident, which may yet give rise to "diplomatic consequences," has been trumpeted through the world to show that German chauvinism is rampant again. But the fact that a few days before a decidedly more representative German audience than that of the Adlon Hotel applauded the music of Debussy to the echo is not the subject of cable news.

Yet it is more important. The people who pay hotel bands to play the now notorious "national" anthem at fifty marks a throw, are people who have got enough out of the war to drink Mr. Adlon's rare wines, while the mass of the people are paying dearly for their masters' crimes. But the intelligent public of all classes know that the salvation of the world lies not in hate but in friendship—friendship based on mutual understanding. That they are anxious to foster that understanding is shown by the cordial reception of French music of which new examples are given every day.

Debussy in Berlin.

Such an example was the concert given last Monday

examples are given every day.

Debussy IN Berlin.

Such an example was the concert given last Monday by Nora Pisling-Boas and Eduard Erdmann in the hall of the Sezession. Its distinguishing feature was the singing of Debussy songs in French. The event was almost simultaneous with the first post war performance of German songs—in German—in England, by Micha-Léon. He emphasized this feature of his program by a footnote which invited everybody who objected to listening to the German language to leave the hall. Few, if any, followed the invitation, and, the evil spell being broken, a recital of German songs alone is announced. Frau Pisling-Boas, too, found it advisable to print a footnote, merely to say that "in default of good German translations" the songs would be sung in French. The result: vociferous applause, in which representatives of the French press, sitting in the first row, joined. In the audience sat all the leaders of the musical profession who were not otherwise engaged: conductors, composers, artists and critics; German, Hungarian, Russian, American, English and French.

The critics' reports next day were a pean of praise for Debussy's art. What we in America have had in excess the Germans have gone without, and now they turn to it for relief with the same avidity as the French and English are turning to Wagner and Strauss.

The best of this concert were the "Chansons de Bilitis," sung by Mme. Pisling-Boa (the wife of one of Berlin's leading critics) with del'cacy, fine understanding and a sensitive feeling for tone color. Her voice is light, but capable of modulation especially in the lower registers. This circumstance was of less service to her in a group of Schönberg songs, whose melodies skip about in defiance of all vocal limitations. Schönberg is obviously not a song writer, and any singer is to be admired for her courage in attempting to achieve grateful results with them. Few would be capable, like Mme. Pisling, of singing every note with absolutely pure intonation, even where the melody is

the melody is definitely in a different key from the piano part. Musicality rather than vocal prowess are the virtues of this singer—a find for the ultramodern composer struggling to be heard.

The phenomenal young Eduard Erdmann—a sort of cross between an Ornstein and a Prokofieff, and a Russian as well—played the accompaniments, and also a group of Debussy preludes. They were received with unrestrained enthusiasm, although Erdmann's interpretation was less successful than his playing of modern Russian and German works. The coloristic finesse of a "Cathédrale engloutie" or "Ondine," and the light rhythmic whimsicality of such pieces as "Minstrels" is yet to be demonstrated here.

LEONID KREUTZER'S RECITAL.

LEONID KREUTZER'S RECITAL.

Now more than ever Russia appears to be the land of pianists-Russia and Poland. Russia is bolshevistic and

"Pops" Successful
a good part of piano playing seems to have gone bolshevistic in sympathy. Still, a lot of it is of the refugee order—aristocratic and reactionary. Leonid Kreutzer, whose concert this week was by far the biggest pianistic achievement of that part of the Berlin season which I have been able to witness, is neither émigré nor Bolshevik; yet his playing is in a very definite sense revolutionary. That he is a first rate musician is known to all the world through his compositions and more recently through his conducting. His piano playing was never classed with that of the "virtuosos" because it was merely the instrument for a decidedly dramatic and romantic temperament, and thanks to this combination he moulds every piano piece into a plastic unit. His conception of this or that work may not agree with one's own but it is at any rate a definite conception, consistent and usually fascinating. More recently Kreutzer has completely reformed his technic—rebuilt it on an individual basis corresponding to the demands of his very individual imagination, and

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This time it was Chopin—the twenty-four preludes, op. 28, as a panoramic kaleidoscope of emotion; the B flat minor sonata as a soul stirring drama, rhythmically free and vigorous, freed too from monodic monotony with interesting polyphonic discoveries, regular only in the funeral march with the relentless inevitability of death; and then a finale that sent shivers up and down one's spine: convulsive outbursts of anguish, and the weird wind swishing over the graves of the dead. It is a performance that will cause a pedant's head to shake; one may prove it to be all wrong, but it is beautiful and strong—an experience.

CÉSAR SAERCHINGER.

THE BLÜTHNER ORCHESTRA.

The last symphony concert of the season given by the Blüthner Orchestra showed this organization, under its regular conductor, Paul Scheinpflug, at its best. The orchestra is suffering from the wear and tear of the every day work far more than the more "aristocratic" philharmonic. There are concerts in the suburbs, sometimes at more distant points, from which a night journey in unheated third class cars with wooden seats brings the tired musicians home just in time for a morning rehearsal for some second or third rate soloist who is convinced that the world cannot get on without him.

There are concerts with rather light popular programs to be played under sprouting conductors who have just learned the difference between the alto and the tenor clefs. And after every spasm of this sort of work (which the orchestra is forced to accept in order to earn a living) Paul Scheinpflug has the job of setting right again what the other conductors have spoiled, and redeeming the quite respectable qualities of the band. A most ungrateful kind of work is resting upon his shoulders and yet the man gets performances out of this body of players that show him as a first rate orchestral pedagogue.

This last symphony concert was crowned by a production of Tschaikowsky's fourth symphony, a production which brought out all the qualities of the orchestra as well as its conductor. There was plenty of temperament, fine tone, big fortissimos, and much of the particular kind of sentimentality which is essentially Russian and—Tschaikowsky. Scheinflug has had sufficient leisure for the study of Russian characteristics during his detention as civil prisoner in Russia early in the war.

New Compositions and A New Pianist.

NEW COMPOSITIONS AND A NEW PIANIST.

the study of Russian characteristics during his detention as civil prisoner in Russia early in the war.

New Compositions and a New Pianist.

There were also two new works in the program by Heinz Thiessen, the young composer who has supplied Max Reinhardt with new music for the great "Hamlet" production at the Gross Schauspielhaus. One of these pieces is a "Liebesgesang" and shows that love can be expressed by extremely modern musical means quite as impressingly as by the old ones. The other, called "Rondo," a spirited mixture of bizarre humor and sometimes grotesque whimsicality, is not without some distant relation to Richard Strauss' "Till Eulenspiegel." Both works are extremely clever in the handling of modern resources of composition and orchestration. Being written in 1915, however, they no longer represent Thiessen's present style. Scheinflug's readings of both pieces were excellent.

The soloist of this concert was Lily von Kóvacs, the gifted Hungarian girl pianist, whose first appearance created quite a sensation in Berlin. She played Schumann's pianoforte concerto with exquisite romantic feeling, an astonishing technic, and a touch that must have charmed the most fastidious. Only in the forte passages the strength of her fingers does not yet hold out against the orchestra. Her popular success was unquestionable.

EVER MORE VIOLINISTS.

Among fiddlers of the past week three were worth mentioning. Foremost stands Ibolyka Gyarfas, a young Bulgarian who boasts a fine strong tone, fiery Slavic temperament and a good technic. The Bach-Kreisler "Prelude and Gavotte" she played with superb breadth in the first part and with much grace in the latter. Carl Luboviski, who despite his name is an American born and bred, and a pupil of Theodore Spiering, gave his second violin recital and played a program of Händel, Corelli-Leonard, J. S. Bach, Friedemann Bach, Schubert and Reger—a program which shows a refreshing preference for the unhackneyed part of violin literature, and a deliberate refusal to gain a success b

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 - 26 Pine Bluff, Ark.
- April 1 Portland, Ore. 6 Ft. Collins, Colo.

 - 8 Santa Fe, N. M. 10 Albuquerque, N. M.

 - 12 Bisbee, Ariz.
 - 14 San Diego, Cal.
 - 15 Los Angeles, Cal.
 - 16 Hollywood, Cal.
 - 19 Long Beach, Cal. 20 Fullerton, Cal. 23 Reno, Nev.

 - 26 Laramie, Wyo.
- 29 Milwaukee, Wis. 1 Newark, N. J. May
 - - (Festival)
 - 3 Urbana, Ill. (Uni-
 - versity of Ill.)
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ACROSS THE COUNTRY

Albany, N. Y., March 16, 1920.—The mid-season concert of the Mendelssohn Club took place in Chancellors Hall, Dr. Frank Sill Rogers conducting this large group of men singers in a varied program. The big number of the evening was "An American Ace," a cantata by Stevenson, who has made an impressive setting for the Alvoord poem. In this work the club had the assistance of Martin Richardson, tenor, who gave the solo part effectively. Edgar S. Van Olinda, member of the club, had an incidental solo. Harry Alan Russell, club accompanist, and Stuart Swart played the two-piano accompaniment. The number was most enthusiastically received and prolonged applause resulted for Dr. Rogers and his men. A serenade, "Blush Roses," Wachs, was a lovely bit of harmony, and Huerter's appealing "Pirate Dreams" and the Forsyth "Mr. Alphabet's Holiday," were also well sung. In the Huerter number Mary Jordan, contralto, sang the solo. Miss Jordan quite captivated every person in the overflowing house with a group of French songs, and a second group which included the Kursteiner "Invocation to Eros," and "My Love Is a Muleteer," Di Nogero. Brahms' "I Passed By Your Window," was another favorite. Miss Jordan's smooth rich contralto, her charm of manner and sincerity of purpose, made many encores necessary. Mr. Richardson's dramatic gifts were evident in an aria from "La Bohème," and in his groups of songs including Vanderpool's "Values," a great favorite here. Stella Barnard was accompanist for Miss Jordan and Mr. Russell was at the piano during Mr. Richardson's numbers.

The thirteenth anniversary of the singing of Stainer's oratorio, "Crucifixion," was observed at St. Peter's Episcopal Church by a representation of that favorite Lenten

FOURTH

Frederic Warren Ballad Concert

Monday, April 19th, at 3 P. M. Aeolian Hall, New York

Miss Dicie Howell Mr. Harry Anderton Miss Loraine Wyman Mr. George Reimherr

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offering, the great choir of boys and men giving a fine in-terpretation under the guidance of Dr. Frank Sill Rogers, organist and master of choristers. The soloists were Edgar S. Van Olinda, tenor; Edward L. Kellogg, baritone, and Otto R. Mende, bass. So great was the demand for cards of admission that a second performance was deemed

cards of admission that a second performance was deemed necessary.

The choir boys of St. Mary's R. C. Church gave a program at the meeting of the community chorus, Dr. Ernest T. Winchester, conducting.

Loraine Wyman, with Ruth Emerson at the piano, gave a program of French-Canadian and Kentucky mountain folk songs before the Albany Historical and Art Society. Miss Wyman appeared in the costume of a Breton peasant, in Irish costume and in modern dress during her program.

T. Frederick H. Candlyn has won the Clemson gold medal and money award, under the auspices of the American Guild of Organists, for his sacred composition, "O Come, O Come Emmanuel." Mr. Candlyn is organist and master of choristers at St. Paul's Church. He was educated at the University of Durham, England.

Mrs. Peter Schmidt, violinist; Mrs. Gerard Knapp, soprano; Godfrey J. Smith, baritone, and Katherine Wentrick, accompanist, gave a concert in the Third Reformed Church.

A Harmony Club that meets on Tuesday mornings, with

rick, accompanist, gave a concert in the Third Reformed Church.

A Harmony Club that meets on Tuesday mornings, with Mrs. Edward G. Cox, is conducted by Elmer Tidmarsh.

The Monday Musical Club will hold its annual meeting for the election of officers May 10; its evening meeting with the program in charge of the president, May 24, and its annual luncheon, June 7.

The annual spring musicale of the Semper Fidelis Society of the Academy for Girls took place in the study hall, Mrs. John F. O'Brien presiding. Josephine G. Widdemer presented a paper on the works of Sir Arthur Sullivan. A quartet composed of Mrs. Christian T. Martin, Jean Newell Barrett, Frederick J. Maples and Leo K. Fox, sang several selections, all Sullivan compositions, with William L. Widdemer at the piano.

Amarillo, Tex., March 25, 1920.—Oscar Seagle was heard in recital last evening, under the auspices of Emil T. Myers. A capacity house greeted him and was most enthusiastic in its appreciation. Especially did his audience appear to like "Christ in Flanders," "A Memory" and "Lindy Lou." Numbers in Italian and French were also given.

Baltimore, Md .- (See letter on another page.) Boston, Mass.—(See letter on another page.) Chicago, Ill.—(See letter on another page.) Cincinnati, Ohio.—(See letter on another page.)

Cleveland, Ohio, March 27, 1920.—The Studio Club, Francis J. Sadler, conductor, gave a concert at Hotel Winton, March 1, to a large and appreciative audience. There are 100 voices in the chorus and, although a young organization, the ensemble showed careful work and gave

promise of future excellence. Kathryn Guarnieri, soprano, was soloist, with Gladys May Parsons at the piano.

The Elshuco Trio appeared, under the auspices of the Chamber Music Society, at Hotel Statler on the evening of March 2, and delighted a select audience. This trio, composed of Willem Willeke, cellist; Ellias Breeskin, violinist, and Aurelio Giorni, pianist and composer, gave a concert that for perfection of ensemble probably has not been equalled in Cleveland for many months. The program included works by Brahms, Lekeu, Andrea and Arensky.

linist, and Aurelio Giorni, pianist and composer, gave a concert that for perfection of ensemble probably has not been equalled in Cleveland for many months. The program included works by Brahms, Lekeu, Andrea and Arensky.

Eugene Ysaye brought his Cincinnati Symphony Orchestra to Cleveland for its annual concert, March 4, and the Masonic Hall was packed to its last seat to greet him. Ysaye had endeared himself to local concertigoers when, a few weeks before, he rescued an evening from disaster, owing to the fact that Elman was delayed by a storm, and his reception on this occasion was most enthusiastic. Ferdinand Pollain, cellist, replaced Maurice Dambois as soloist and won a big success. The chief offering of the evening was Mendelssohn's "Scotch" symphony.

The feature of the popular concert of the Cleveland Symphony Orchestra, Sunday afternoon, March 7, was the appearance of two members of the organization as soloists. A. Cerino, leader of the horns, and Wyert Moor, first flutist, played Titl's "Serenade" with orchestral accompaniment and were most enthusiastically received. Maurice Spitalmy, local violinist, played two movements from the Wieniawski D minor concerto and displayed facility of execution and depth of feeling that was noteworthy.

Guiomar Novaes, Brazilian pianist, made her fourth appearance in Cleveland in the last few years, under the auspices of the Fortnightly Musical Club, on Monday, March 8, at Masonic Hall. As always she was enthusiastically received and scored an artistic triumph.

The Oberlin College Glee Club concert, given under the auspices of Lincoln Club, took place at Lakewood Congregational Church on March 10.

The New York Philharmonic Orchestra, Josef Stransky, conductor, appeared at Masonic Hall, March 19. A most inspiring program was presented by Stransky and his men. It is to be hoped that this was not a farewell concert, as was the case with the Philadelphia Orchestra appearing some weeks previous, but that an annual appearance of the New York Philharmonic may be looked fo

March 13, and the Monday following, gave one of its best programs of the season, with Marguerite Namara, soprano, as soloist.

The Singers' Club was heard in a second concert, with Mabel Beddoe, contralto, as soloist, when an interesting program was given at Masonic Hall, March 18, C. B. Ellinwood conducting.

The popularity of the Sunday afternoon concerts given by Cleveland's Symphony Orchestra was again attested by the packed house, which greeted Conductor Nikolai Sokoloff and his musicians on the afternoon of March 21. The soloists—representing home talent—were Doris Stadden Kaser, contralto, and Clarice Balas, pianist.

A house packed to its greatest capacity, even to 600 chairs crowded upon the stage, greeted John McCormack at Masonic Hall, March 21. Hundreds tried to get admission tickets but failed. The noted Irish singer was in the best of voice and his consummate art decidedly in evidence. Among the numbers which are ever welcome from this great singer, there was one selection from Handel's oratorio, "Samson," which was a wonderful exhibition of vocal pyrotechnics. Cleveland learns with regret that McCormack will go on an extended tour to the Antipodes and that local music lovers will not hear his golden voice for many months.

The Fortnightly Musical Club presented several of its olden voice for many months.

The Fortnightly Musical Club presented several of its

members in an unusually attractive program at the Duchess Theater, Tuesday afternoon, March 23. Those taking part were Patty Stair, organist; Mrs. Whiting Williams, violinist; Carmela Chiosturgi, harpist; Ethel Bagnall, soprano; Betsy Wyers, pianist, and Frances H. Leese, accom-

prano; Betsy Wyers, pianist, and Frances II. Leese, accompanist.

Evansville, Ind., March 22, 1920.—John McCormack probably holds the record as the most popular musical artist ever booked in Evansville. Every seat in the immense auditorium was taken on his appearance at the Coliseum on March 16, and a number of persons stood throughout the evening. Mr. McCormack was assisted by Lauri Kennedy, cellist, and Edwin Schneider, pianist. A tumult of applause greeted the singer as he made his appearance on the stage and at every opportunity thereafter. Mr. McCormack included several happily selected groups of songs in his program, with Mozart's aria, "Il mio tesoro," from "Don Giovanni," as the opening number. Composer and singer shared the honors and applause brought by Mr. Schneider's delightful song "Only You." The tenor was recalled again and again after his final programmed number, Liza Lehmann's "Ah, Moon of My Delight," and several extra numbers were added. Lauri Kennedy contributed several fine numbers to the program. His success as assisting artist established him in the minds of his hearers as a performer of unusual gifts. The piano accompaniments, played by Mr. Schneider, left nothing to (Continued on page 40.)



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AND PUBLIC EDUCATION MUSIC

Public Schools Serving the Community

The Schools, Part of Each Local Function, and the Effect on the Community at Large

By GEORGE H. GARTLAN Director of Music in the Public Schools of New York City

The abnormal conditions which have prevailed since the end of the great war are clearly showing themselves in the reaction on the schools. The subsequent spirit of unrest has manifested itself in the agitation which is going on throughout the country for a large increase in salary for teachers. It is perfectly true that the time has been reached when the teaching profession must be put on a satisfactory financial basis, or the intellectual and cultural inheritances will be seriously threatened. ously threatened.

the intellectual and cultural inheritances will be seriously threatened.

It is not the purpose of this article to advocate an increase of salary for teachers, nor to defend the slogan "Pay the teacher a living wage," but there is an obligation on the part of the public to step into the breach and demand of all governing authorities that something be done at once to correct a situation which is so obviously dangerous to the welfare of the nation. It is difficult to command attention for the subject of school music when prosperity provides so much in the way of entertainment. We have more symphony orchestras today than we ever had. More concerts are given, and receipts of opera companies are far in excess of what they have been in the past. This situation clearly blinds the general public to the fact that there is a danger threatening our school system.

It is a strange fact, but true, that municipal authorities as a class blind themselves to the necessity of providing sufficient funds for the maintenance of school systems. They seem to be possessed of the idea that conomy must be practised, and, strange to say, they start with the schools. They may wake up to the fact some day that the shortage of teachers will do more harm than they can ever correct. They are past masters in the art of closing the stable door after the horse has run away.

has run away

THE BUSINESS MAN AND THE SCHOOLS,

There has been a great deal of discussion regarding the advisability of keeping music in commercial and technical high schools. The business man cannot see at first glance the necessity for it. If a pupil is trained in the fundamentals, he argues that his system of or-

ganization and management is sufficient to train that pupil to satisfy his selfish purpose. But it is a serious mistake, because, were it followed as a general plan throughout the country, it would only be a short time when the fundamental principles of social development would be seriously endangered.

SCHOOLS ARE SCHOOLS.

Schools Are Schools.

In a small city the schoolhouse is an institution where children congregate for a certain number of hours each day, to sit at their desks and not annoy the public. In a large city the taxpayer views the building as another avenue for the increase of taxes. Chambers of commerce will learnedly discuss the value of intellectual training and ignore any effort on the part of the school authorities to get a square deal in the matter of proper adjustment of finances, and only take action when they realize that a failure of the educational system would mean threatening their business welfare. In a recent article in this column the point was made that school teachers as a general class are not good salesmen. They have never been taught that even in the matter of education it is necessary for them to sell their product to the public. If the business man is not concerned with the schools, if he cannot find time to interest himself with what is going on, it is the duty of the school authorities to bring their activities to the attention of the commercial world and show clearly that for the success of any civic movement it is essential that the schools co-operate in every particular, no matter how small or how big the purpose.

CIVIC PRIDE,

In New York City the well known Fifth Avenue Association planned a week of public propaganda for the betterment of one of the best known streets in the world. They showed their wisdom by immediately applying to the school authorities for co-operation to this extent: that every afternoon during that week school children appeared, sang in large choruses, performed in pageantry, and supplied the music through the medium of bands and orchestras, thereby directing the

eye and the ear of the public to the fact that the little children were, after all, part of the development of a great city. At this point it is well to inquire just which department of the school system came to the foreground and demonstrated these possibilities. It goes without saying that it was the department of music. It is equally fair to state that even in the matter of a public parade the necessity for music is so apparent that this one argument alone should be sufficient to encourage the municipal authorities to advance the interests of music teaching in such a glorious direction as the development of public school bands. It opens a field of attractiveness to a boy which could not come through any other channel, and gives him a pleasure in after life which no other form of amusement can approximate.

Co-operation with Music Festival.

Co-operation with Music Festival.

On Friday, April 9, in the Seventy-first Regiment Armory, a chorus of 600 school children, assisted the Oratorio Society of New York in a stupendous production of Edgar Stillman Kelley's "Pilgrim's Progress." The fine work of the school children in connection with this festival clearly demonstrated that the possibilities in this field of activity are limitless, and it is through just such mediums that public school music should function, and not be confined to the cut and dried demonstrations of sight reading. There is, however, another side to the argument, which is sometimes referred to as unnecessary publicity; in other words, the child should not be paraded before the public merely to receive civic approbation, but we feel that the present condition of the school systems of the United States has been due to the fact that the public has never been properly approached in the matter of publicity. It has been done quietly and unobtrusively, but the glorious work of education can only be efficiently accomplished when the public shows the same enthusiastic interest that they do in the matter of their own private entertainment. No word should be left unsaid until the schools have come into their own, and if our propaganda will accomplish one small result in this direction we shall feel amply repaid.

Neira Riegger Presents All-Irish Program

When Neira Riegger gave a recital recently in Aeolian Hall she made a special hit with some Irish songs. This success resulted in a number of engagements in which she was requested to present all Irish programs. One of these appearances was at the Lexington Opera House in New York on Easter Sunday and another was on Easter Monday at Carnegie Hall. The end of this month Miss Riegger will give an all Irish program in Scranton, Pa.

Helen Jeffrey to Play Conus Concerto

The concerto in E minor by Jules Conus, which was introduced by Heifetz at his last recital, will be an outstanding feature in the program which Helen Jeffrey will play at her Aeolian Hall recital on Wednesday afternoon, April 14.



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WHAT CAUSES THE DETERIORA TION OF THE VOICE AT A COM-PARATIVELY EARLY AGE? By William A. C. Zerffi

That the period of time during which the majority of singers retain the original beauty and freshness of their voices is comparatively short is a fact which an occasional exception makes all the more noticeable. Only too frequently it is, after much of the original beauty of the voice has disappeared, that the singer has succeeded in making a reputation, and while the growth of artistry may to a certain extent compensate for this loss, it can never entirely do so.

It is by no means necessary to go far afield for examples of this all too rapid decline of vocal powers. There are numerous examples close at hand, where the singers, originally endowed with a wealth of vocal material, and in spite of magnificent artistry and ability, are unable any longer to fulfill the demands made upon their voices.

There must be a very potent reason for this condi-

There are numerous cash, and the area are unable any longer to fulfill the demands made upon their voices.

There must be a very potent reason for this condition, and while, if it occurred only occasionally, the blame might be laid to the door of the individual singer, its very prevalence demands another explanation. Physically we ought to be able to sing as long as we can talk, and this certainly has seldom if ever been the case. The actual process of tone production is the same in speech as in song, merely requiring in the latter case greater range of pitch and power. Barring accident, a properly produced voice should last its owner indefinitely, and incorrect production alone can be responsible for this rapid deterioration.

This brings us to the all-important question: "What is correct voice production?" To my mind, the only logical and reasonable answer to this question is that, since voice is the result of the action of an organ designed by nature for its production, the only way to discover how to produce tones correctly is to investigate the nature of the organ, and allow it to fulfill its duty without hindrance. Unfortunately, the majority of methods have not been reached by any such process of reasoning, but are only too often based upon the perception of certain sensations by the teacher, or the teacher's teacher, and do not in any way conform to the actual facts which govern the singing voice. As I have frequently pointed out, voice production is always correct when the artificial restraint caused by a desire to exert a conscious control over the vocal organ is removed, and the organ permitted to act freely.

It is useless to seek the solution in the various schools of singing. Individual singers both of the French and Italian singers are good, bad and indifferent, and even among the German singers there are some to be found whose tone production, but rather in spite of them, aided by the possession of exceptionally healthy and "method defying" voices. As far as the saying goes that certain teachers

cure him a metropolitan engagement, when he refuses to be satisfied by an avalanche of meaningless terms, then things will of necessity begin to change, and the present chaos give place to at least a semblance of order. Once rational methods of teaching are established, we will no longer have continually to record the loss of voice of our best and often most intelligent singers.

Bertha Reviere to Sing for Elks

Bertha Reviere is engaged to give a recital at Rome, N. Y., the end of April. The concert is being arranged under the auspices of the Elks.

Bechtel Alcock in Three Cities

Bechtel Alcock has created a demand for his singing of Coleridge-Taylor's "Hiawatha" since his fine success in this work at the Fitchburg Festival last year. He sang in Baltimore, April 13 and in Washington, D. C., April 16. One of his forthcoming appearances will be at the Spartanburg, S. C., Festival on May 6.

Hamlin to Sing "Caractacus"

George Hamlin, tenor, was engaged to sing at Smith College, Northampton, Mass., on April 14. On May 7 he will be one of the soloists in Elgar's "Caractacus" at the Springfield (Mass.) Festival.

WHERE THEY ARE TO BE

Alcock, Merle: Fitchburg, Mass., April 23. Cincinnati, Ohio, May 1-8. Evanston, Ill., May 27.

Byrd, Winifred: Ft. Worth, Tex., April 15. Tulsa, Okla., April 27. Newark, N. J., May 1.

Dilling, Mildred:
Wilmington, Del., April 19.
White Plains, N. Y., April 22.
Utica, N. Y., April 28.

Harvard, Sue: Boston, Mass., April 25.

Hess, Hans:
Detroit, Mich., April 23.
Chicago, Ill., April 24.
Springfield, Ill., May 11.

Howell, Dicie:
Crisfield, Md., April 22.
Nashua, N. H., May 13, 14.
Newburgh, N. Y., May 26.

a: Lynchburg, Va., April 26. Chambersburg, Pa., April 27. Williamsport, Pa., April 29. Bridgeport, Conn., May 5.

Land, Harold: Binghamton, N. Y., April 22.

Newburgh, N. Y., May 26. Yonkers, N. Y., May 31. Langenhan, Christine:
Detroit, Mich., April 23. Macbeth, Florence:
Los Angeles, Cal., April 16. Long Beach, Cal., April 16. Long Beach, Cal., April 20. Reno, Nev., April 23. Laramie, Wyo., April 26. Milwaukee, Wis., April 29. Miller, Reed:

Miller, Reed: Chicago, Ill., April 18. Peroux, Williams: Providence, R. I., April 26.

Quait, Robert:

Chicago, Ill., April 15.
Boston, Mass., April 25.
Newark, N. J., May 1.
Springfield, Mass., May 6.
Philadelphia, Pa., May 7, 8.
Northampton, Mass., May 17.
St. John, N. B., May 19.
Halifax, May 20.
Igo, Marguerite:

Ringo, Marguerite:
Bloomfield, N. J., May 23.
Havana, Cuba, May 4.
Cienfuegos, Cuba, May 6.

Northampton, Mass., May 17. Newark, N. J., May 19.

Roberts, Emma:

Troy, N. Y., April 22.

Troy, N. 1., April 22.

Russey, Ellen:
Lowell, Mass., May 11.
Hagerstown, Md., May 27.

Schofield, Edgar:
White Plains, N. Y., April 22.

Seidel, Toscha: Paterson, N. J., April 25.

Smith, Ethelynde:

Harrowgate, Tenn., April 19.
Muskogee, Okla., April 23.
Coffeyville, Kan., April 24.
Humboldt, Kan., April 27.
Lawrence, Kan., April 29.
Greeley, Col., May 3.
Boulder, Col., May 5.
Colorado Springs, Col., May 10.
Pueblo, Col., May 12.

Stracciari, Riccardo:
San Francisco, Cal., April 18:
Los Angeles, Cal., April 20.
San Diego, Cal., April 21.
Los Angeles, Cal., April 24.
San Francisco, Cal., April 25.
Oakland, Cal., April 29.

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Conductor Strube Secures Fine Effects--Arthur Hackett Pleases as Soloist-Tetrazzini Triumphs in Recital-Letz Quartet Wins Warm Approval -Mellor and Willeke Joint Program-Pe body Manuscript Concert-Sue Harvard and Frederick Gunster

Delight-Notes

Baltimore, Md., March 26, 1920.—With a well balanced program and having as soloist Arthur Hackett, American tenor, the Baltimore Symphony Orchestra gave its seventh concert of the season, March 7, at the Lyric. The offerings consisted of the preludes, No. 3, symphonic poem, Liszt; two overtures, the "Perambulator" suite, by Charpentier, a Bach gavotte, and two arias for tenor. The Liszt number was the most pretentious, and in its rendition the tone of the strings was of remarkable beauty, as was also the part assigned the woodwind instruments. The orchestra as a whole achieved style and authority in this number that made the work highly impressive. In the Carpenter suite Mr. Strube had his musicians under perfect control, and each division was delicately balanced, none of the whimsical portrayal of the baby carriage adventures being lost.

whimsical portrayal of the baby carriage adventures being lost.

Mr. Hackett indicated that he is another of those artists who are proving that American singers have a style of their own, and a style that ranks high musically. Like many of the rising American generation of singers, he is equipped with solid technical foundation and relies for his appeal on honest vocal equipment. He gave a distinguished rendition of "Waft Her, Angels," from Handel's "Jephtha," preceded by a recitative. In the prayer from Massenet's "Le Cid," Mr. Hackett had a more brilliant opportunity, and showed he could rise to heights of genuine dramatic fervor.

TETRAZZINI TRIUMPHS IN RECITAL

Tetrazzini Triumphs in Recital.

Those who delight in pure vocalism had a feast, March 10, at the Lyric Theater, in the recital given by Luisa Tetrazzini, assisted by Mayo Wadler, violinist, and Pietro Cimara, pianist. The large audience and the clamorous applause attested to the fact that the love of bel canto and vocal pyrotechnics has not been relegated to a past generation. The great Italian singer's coloratura work, given with no apparent effort, produced such exquisite sensations that music lovers sat enraptured while she sang, and at the close of each number applauded vociferously, recalling her again and again, the soprano most graciously responding to the insistent calls for encores.

Hardly less of a furore than that created by the Italian coloratura was raised by the playing of Mayo Wadler, who presented with exquisite art a ballade, Coleridge-Taylor; "Indian Legend," Carl Busch; "Humoresque," and Smetana's "My Native Land, with additional numbers given as encores. Signor Cimara, besides rendering sympathetic accompaniments, presented Sgambatis "April Song," "The Swing" and "Marche" with excellent phrasing and appreciation of values.

Letz Quarter Wins Warm Approval.

LETZ QUARTET WINS WARM APPROVAL

LETZ QUARTET WINS WARM APPROVAL.

Warm was the approval of the audience at the eighteenth Peabody recital, given by the Letz Quartet on March 5. The program represented some of the very finest examples of chamber music—Beethoven's quartet in F minor, Schubert's andante con moto, and a clarinet quintet by Brahms. The members of the quartet—Hans Letz, first violin; Sandor Harmati, second violin; Edward Kreiner, viola, and Percy Such, cello—did remarkably fine work in the Schubert number. Interpreted with compelling beauty, a strong rhythmic sense and subtleties of phrasing, it served to display the excellence of the quartet. The audience burst into wild applause, and clamored for repetition. The Beethoven quartet was played with convention, and with a transparency that was a delight.

MELLOR AND WILLEKE JOINT PROGRAM.

MELLOR AND WILLEKE JOINT PROGRAM.

Mellor and Willeke Joint Program.

Of exceptional interest was the performance of Ethel Rust Mellor, a former student of the Peabody Conservatory of Music, who appeared in a joint recital with Willem Willeke, cellist. Mrs. Mellor gave a program that served to display her sopramo voice to advantage. The lightness and gayety of "Ils Mont Appele Vilaine" met with decided favor. Her voice, however, is especially suited to such music as Debussy's "Romance," and "La Procession" by Franck, although the aria from Leoni's "L'Oracolo" was dramatically presented.

Mr. Willeke manifested remarkable finger independence and dexterity as he played with unusual transparency, fan-

tasie by Schubert-Servais, and the rondo by Boccherini, transposed for the cello by the concert giver. The last number was so well received that, to satisfy the audience, the artist was obliged to give an encore.

PEABODY MANUSCRIPT CONCERT.

Peabody Manuscript Concert.

Originality and marked ability in composition were displayed in the manuscript concert given, March 3, at the Peabody Conservatory by the Peabody Alumni Association. The compositions were forwarded anonymously to a special committee composed of members of the faculty, and ten of the best were selected for presentation. All of the numbers given were worthy of commendation, and were well received by the audience. Three preludes for the piano by Mary Carlisle Howe (Mrs. Walter Howe) of Washington, D. C., met with unusual favor. Two songs for mezzo-soprano, "The Sea Gypsy" and "Dusk at Sea," by Helen Weishampel, which were remarkable for the fitness of the music to the text, were also followed with loud applause. The work of the Peabody teachers in harmony was well represented by a prelude and scherzo



Photo by Ira L. Hill. "Young aspiring artists can well take Miss Peterson

-Sacramento (Cal.) Bee

for the organ by Katharine E. Lucke, and a number, for a vocal quartet and organ by Howard Thatcher, entitled "I Have Closed the Door." A "Fern Song" and a "Lullaby," written for soprano, by Edith Cole, showed excellent talent, and a sonata for the piano in two movements by Otto Ortmann, a teacher in the preparatory department of the conservatory was scholarly in conception and design.

Those who participated in the performance of the manuscripts were Hendrik Essers, Margaret Day, Nellie Norris Lukens, Louise Schroeder, Irma Payne, Austin Conradi, Colin McPhee, George Pickering, Richard Bond and Mrs. Frank Addison.

SUE HARVARD AND FREDERICK GUNSTER DELIGHT.

Sue Harvard, who shared honors on March 12 in a joint recital with Frederick Gunster, tenor, at the next to the last of the Peabody recitals, repeated the excellent impression she made in Baltimore when she sang at the conservatory a year ago. Her voice, which has improved greatly since that time is remarkably smooth and flexible, and is particularly fitted for such graceful and beautiful numbers as Curran's "Ho, Mister Piper!" "The Widow Bird," Treharne, and "L'Oiseau Bleu," by Deoreus. She proved to be quite capable, however, of managing "The Song of the Bride," from the opera, "The Tsar's Bride," by Rimsky-Korsakoff. Frederick Gunster made an excellent impression, especially for his artistic presentation of Franck's "La Procession," and Rabey's "Tes Yeux." His tones are free and open and his breath

ontrol is splendid. Decided art was further manifested his presentation of Fourdrain's "Carnival," and Grieg's From Monte Pincio." The artists were accompanied by Ilmer Zoller and Claude Gotthelf.

NOTES.

Notes.

The first concert of the new Peabody Conservatory Chorus was held March 11, under direction of Harold Randolph. There was a large attendance. One of the most interesting features was the singing of a sixteenth century hymn, "The Easter Song." Much applause was given Vivienne Cordero, violinist, and Sylvan Levin, pianist, for their selections. The Verdi Requiem and Kyrie, for the quartet and chorus, with Mary Spence, Virginia Cain, John Wilbourn and Charles M. Parish, provided an opportunity for the display of the work of the quartet, and Elizabeth D. McComas, soprano, led the chorus in the concluding number, the "Inflammatus," from "Stabat Mater," by Rossini.

The first of a series of two recitals was given by Wilmot Goodwin, baritone, under the auspices of the Woman's Relief Corps, No. 6, at Albaugh's Theater, on the afternoon of March 12. Mr. Goodwin gave his second recital on March 13.

Assisting him were Rudolph Kafta, violinist, and Nellie Bowman, pianist. Programs of pleasing variety and great merit were rendered.

R. N. H.

FRENCH LETTUCE PASTILLES BACK AGAIN

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Lifting of Embargo Makes Importation Possible
Singers who have in the past relied upon the wonderful
efficacy of Aubergier's Wild Lettuce Pastilles for the quick
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so many voices are subject to huskiness, Aubergier's Wild
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singers who have not tried them, because of their nonmedicinal flavor.

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and voice and have received three medals of honor for
merit.

Hinds, Hayden & Eldredge to Move

Hinds, Hayden & Eldredge to Move

Hinds, Hayden & Eldredge, the well known New York publishing house, has purchased a site at 3 West Sixteenth street and will erect a six story building which will be ready for occupancy before January I of next year. The increase in business during the last few years has brought about this change. The success of the music department of the firm, which is a more recent development, especially as the house was formerly only known as a publisher of books, is said to account for the growth in business in a large measure.

Some of the most prominent artists before the public are using Hinds, Hayden & Eldredge songs with remarkable success. On Monday evening, April 5, at the initial meeting in Jersey City held in honor of Senator Harding, of Ohio, who is a candidate for the presidential nomination, the musical end of the program was in the hands of Rafael Diaz, tenor of the Metropolitan Opera Company, and James Goddard, bass, formerly of the Chicago Opera. The former sang "The Cock Shall Crow," Burnham, and "When Your Ship Comes In," Lily Strickland, while the latter was heard in "Afterglow," Frank H. Grey. William Reddick accompanied at the piano.

Hinds, Hayden & Eldredge has announced that on April 15 George H. Gartlan's book, "Assembly Songs for Every Occasion," will be off the press. A special feature will be a section of American songs and spirituals. There are 135 songs listed.

Leefson-Hille Pupils in Recital

Pupils of the Leefson-Hille Conservatory of Music gave a musicale for the Women's Club of Ridley Park, Pa., on the afternoon of Monday, April 5. An interesting program was presented by Sara Beck, Mark McCarthy, Harry Beck, Florence Wightman, Rocco Stanco and Margaret Coddington.

Sittig Trio Concert April 23

The Sittig Trio, consisting of Margaret Sittig, violin; Edgar H. Sittig, cello, and Frederick V. Sittig, piano, assisted by Ethel Hayden, soprano, will give a concert at the Hotel Plaza, New York, on Friday afternoon, April 23.

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A detail of an extended concert tour such as that of St. Olaf Lutheran Choir from St. Olaf College, Northfield, Minn., which seldom reaches the public has just been consummated by M. H. Hanson and the representative of one of our largest insurance companies.

The tour, which opened in Chicago on April 5 and brings the choir to New York on April 27, comprises twenty-eight concerts in twenty-five cities in thirty-five days, and necessitates some very rapid traveling. This extensive itinerary was only adopted after insistent demand on the part of music lovers who desired to hear the rendition of some of the great chorals and hymns of the Lutheran Church showing the development of the Protestant music since the Reformation by a representative organization. The original tour was to include a series of only ten or twelve concerts. As the choir consists of fifty voices, the multitudinous arrangements necessary for its traveling, housing, comfort and well being can well be imagined, yet no detail on this point has been overlooked.

The management deemed that only illness or accident could compel a cancellation of any concert, all other causes having been removed. These unforeseen causes had played a large part in other tours, and in order to eliminate even the unpreventable and unexpected, an insurance policy was issued yesterday calling for an indemnification of \$1,000 per concert for any cancellation or accident to Prof. F. Melius Christiansen individually, or through the illness or accident to any six or more members of the choir.

The choir, individually and collectively, is further in-

illness or accident to any six or more members of the choir.

The choir, individually and collectively, is further insured against accident for an amount in excess of \$50,000, while the personal belongings are protected against loss through accident or theft to an extent of over \$20,000.

The high moral and artistic standing of all concerned in the tour was the basic element in the company's calculations in assuming the risk, and it is certainly a tribute to the earnestness of purpose, the splendid interest, and the high character of the members of the choir and management.

Morgana Gives Augusta a Real Musical Treat

At a recent appearance in Augusta, Me., Nina Morgana was given a stirring reception by her audience, for her vocal gifts had won her no little praise at a previous concert some three years ago in that city. The Daily Ken-

nebec Journal devoted considerable space to reviewing the event in question, and, among other things, said that the soprano's program gave her an opportunity to display the wide range of her voice and the versatility of her talents. Miss Morgana sang "Caro Nome," from "Rigoletto," with a pure, clear tonal quality and a flexibility that brought out the possibilities of the aria with apparent ease and musical style. The critic of the same paper further stated that the concert was a real musical event in the history of Augusta and that the management "has reason to congratulate itself on the choice of its top notch number."

Mme. Haggerty-Snell Presents Talented Pupil

Mme. Haggerty-Snell Presents Talented Pupil John K. Triesalt, baritone, a talented pupil of Ida Haggerty-Snell, was heard in recital in the latter's beautiful residence studio, 337 West Eighty-fifth street, New York, on Sunday evening, March 28.

Mr. Triesalt, who possesses a well trained voice, sang three groups comprising "Ah, 'Tis a Dream," Hawley; "Rose of My Heart," Lohr; "Longing, Dear, for You." Densmore; "Don Juan's Serenade," Tschaikowsky; "The Lost Chord," Sullivan; "From the Land of the Sky Blue Water," Cadman; "The Little Irish Girl," Lohr, and "Gypsy Love Song," Herbert. His work won well deserved applause and reflected much credit upon his teacher.

The singer was assisted by Rachel Fischer, pianist, and Edith Terry, reader. The former rendered several solos and Miss Terry gave several original poems. I. J. Schanes accompanied the vocal numbers.

Reviere Charms with Program of Folk Songs

Berta Reviere, a young American soprano who already has won many friends in the concert field, gave an interesting program of folk songs before the woman's Club of Staten Island on the afternoon of March 3. Miss Reviere sang several groups of old English and Irish songs and charmed her audience with her pleasing interpretations. She was so enthusiastically received that she was invited to sing before the club again next season.

Votichenko Concert in Washington

An interesting incident in connection with Sasha Voti-chenko's concert at the New Willard Hotel in Washing-ton, March I, was the meeting of the composer-pianist, Baroness de Markoff, and her sister, Mrs. Sergeskaya, who is now the personal secretary of the Russian Ambassador.

Owing to a strange combination of circumstances, the sisters had lost trace of each other for twenty years. Mrs. Sergeskaya read an announcement of Votichenko's concert in one of the Washington newspapers, and it was this announcement that led to their reunion. Among the boxholders at the recital were the Russian Ambassador and Mrs. Bakhmeteff, Mrs. Charles G. Matthews, Mrs. Delos A. Blogett and Mrs. Joseph E. Throp.

Baroness de Markoff opened the program with two solo numbers, Russian minuet, one of her own compositions, and Borodin's "Les Cloches du Convent." She also accompanied Votichenko and the Russian Cathedral Quartet. Mr. Votichenko presented a program of French and Russian music before a select and appreciative audience. The concert was given under the patronage of Mrs. Marshall Field, Mrs. Robert M. Thompson, Mrs. Sylvanus Stokes, Mrs. Rudolph Mason, and other women prominent in Washington society.

On March 2 Mr. Votichenko and Baroness de Markoff played at the Washington Club. Mrs. Votichenko gave a few explanatory remarks about the ancient history of the tympanon.

tympanon.

Kreisler, Rachmaninoff, Casals and

Seidel for Philharmonic Next Season

Seidel for Philharmonic Next Season
Kreisler, Rachmaninoff, Casals and Seidel are among
the assisting artists already engaged by the Philharmonic
Society for its regular series of concerts next season, the
seventy-ninth in the history of the orchestra. During the
coming year the Philharmonic plans to present its usual
schedule of afternoon and evening concerts in Carnegie
Hall, as well as the established series of five performances
at the Brooklyn Academy of Music and the society's various educational and out of town concerts.

The Philharmonic programs, again in the hands of
Josef Stransky, who enters next season upon his tenth
year as conductor of the Philharmonic Orchestra, will
follow the general plan of recent years, that is, while the
classic compositions will form the basis of the program
scheme, attention will also be given to the romantic works,
American compositions and European novelties.

The advance sale of season tickets for next year's concerts commenced at the Society's offices in Carnegie Hall
on April 5; present subscribers may renew their holdings,
and orders will also be taken from all who wish to be
listed as season ticket holders.



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NEW YORK THURSDAY, APRIL 15, 1920 No. 208

Evidently the Metropolitan authorities were pleased with the success of Henry Hadley's opera, "Cleopatra's Night," for a contract has been signed to keep it in the repertory for two more seasons.

An auction sale of personal property of the late Oscar Hammerstein is taking place this week in New York. Musically speaking, the most interesting object is the original score of Donizetti's "Lucia di Lammermoor."

Who the New York correspondent of the All Arts, Detroit, is, we do not know, but he voices our sentiments when, writing of the Metropolitan "Parsifal" revival, he says that Clarence Whitehill "was superb, a revelation as Amfortas. He is the incarnation of the Wagnerian atmosphere and has the power to make his audience feel it. . . . Clarence Whitehill has no superior, nor has had any, in the baritone roles of Wagner." If there is one thing that the war has taught us, it is the fact that the German singer is quite unnecessary for adequate presentation of German opera. Nine times out of ten he is a bad singer and a bad singer is of no value in the presentation of opera, be it in German or any other language.

Walter H. Rothwell telegraphed us from Los Angeles: "Just learned with great sorrow that my friend, Charles Griffes, has died. In him, to my thinking, America has lost one of its finest creative musicians." We can only agree with Mr. Rothwell's estimate. There was a large measure of accomplishment and a still greater promise in Mr. Griffes' music. He had not yet found himself—it is indeed only the exceptional genius in music who does find himself before the age at which Mr. Griffes passed away, thirty-six. But he had something to say, he had found a means of saying it and there was, indeed, promise that his would be a strong voice speaking loud and clear amid a murmur of weaker ones within a few years.

Directly after the closing concerts this week of the New Symphony Orchestra (hereafter to be known as the National Orchestra), Artur Bodanzley, the conductor, will proceed with the two competitions he has undertaken for the encouragement of musical composition in the United States and the development of native artists. Three rehearsals of the orchestra, open only to the members of the committee of judges, will be devoted to the playing of a limited number of the works which have been submitted by composers from all parts of the country. In addition to these hearings, Mr. Bodanzky also has in hand those which he instituted for native instrumental soloists who never yet have played in public. Pianists, violinists, and cellists have been

recommended to him by the leading teachers of those instruments as ready for their debuts, and he will decide whether they shall have appearances with the orchestra next season and thus be introduced full fledged to the musical public.

All American operas are getting to be quite the thing at the Metropolitan. The latest announced is a "Faust" on next Monday, which will have Misses Farrar, Ellis and Howard and Messrs. Harrold, Whitehill, Chalmers and d'Angelo.

Some people might think that Crazy King Ludwig of Bavaria was not so crazy as he was painted. In a niche of the Hall of Fame which he put up on the shores of the Danube, he placed a bust of the brewer Pschorr, who provided the king's favorite brand. This anecdote finds proper place in a musical paper because of the fact that the mamma of Richard Strauss was a Pschorr and, if memory serves right, a near relative of this same Pschorr who went on a bust in Ludwig's Hall of Fame.

Lada, the American dancer, is going off up to the Aleutian Islands this summer to hunt whale. This is not a fish story (Mr. Whale is a mammal, by the way, not a fish) nor is it a whale of a tale—nor the tail of a whale. It just happens that Lada's father, William Schupp, is familiarly known as the Whale King, being one of the heads of the whale fishing industry and more than once already has Emily Victoria Schupp—which is Lada's other name, spent the summer in the northern seas on one of his vessels.

Willem Mengelberg will be heartily welcomed to this country and especially to New York. But it is to be hoped that he will not come here in the spirit of an ardent Mahler propagandist, a thought which inevitably arises when one remembers that he is devoting nine concerts this spring to a festival made up of nothing but Mahler works. There are one or two conductors in this country now who, to judge by their programs, forget that education is only an incidental purpose of music, which is designed first of all for the entertainment of men, using the word entertainment in its true sense.

Kansas City is indeed to be congratulated upon the fact that one of the best master teachers has selected that city as the most appropriate place for his first American master class. For five consecutive weeks commencing on June 21, Rudolph Ganz, the Swiss pianist, will hold a master class for teachers and students. It will be limited to sixteen playing pupils, each to receive one hour of personal instruction every week in the presence of the entire class. The auditor class is limited to seventy-five pupils and Mr. Ganz will also give private instruction to the members of this class who wish to coach in repertory. There will be special attractions on five Saturday mornings for members of both classes as well as talks and short recitals by Mr. Ganz.

At last something seems to be moving the Metropolitan authorities to allow Florence Easton some of the opportunities that should have been heard long ago. Her Butterfly was splendid—as all who remembered her work in the Savage production knew it would be—and on Good Friday she sang Kundry in "Parsifal." It is hard to understand why, with such an artist at his disposal, Mr. Gatti does not adopt regularly the system of alternating casts, such as exists in France and Germany in every opera company playing a repertory, as the Metropolitan does. We admire Miss Farrar's Butterfly, but we also admire Miss Easton's Butterfly and it was interesting to have a change. We expect that Miss Ponselle will make a good Elsa next season and we know that Miss Easton will do so, if she has a chance. Her Rezia in "Oberon" was splendid and she would make a fine figure in "Onegin."

According to the Buffalo Express of April 7, an unusual and rather painful episode occurred recently there at Elmwood Music Hall where Arthur Middleton and Cornelius Van Vliet were booked for a joint recital under the auspices of the Sidney Burton series. After the audience had waited until nine o'clock for the concert to begin, Mr. Van Vliet appeared on the stage and read a letter from the New York manager of himself and Mr. Middleton, which gave orders that the artists were not to perform unless their fee was paid in advance by the acting manager of the Burton series. After a further wait, the amount not being forthcoming, the audience was dismissed and their money returned at the box office. The Express, after speaking of the dignified and regretful apologies which Mr. Van Vliet made, adds: "And thus ended the Sidney

Burton series, which presented some great artists, but, unfortunately, did not draw houses proportionate to the high value of the musical attractions."

A very material appreciation of music, coupled with a good share of that American attribute widely known as "pep," marked the recent campaign in Baltimore to purchase the Lyric Theater, which has long been that southern city's temple of music and which was about to be sold for commercial purposes. The sum required was \$250,000, which was raised by popular subscription within sixteen days. Dr. Hugh Young, chairman of the campaign, sounded the keynote of its success when he said that co-operation was the great factor.

The Italian papers bring word of the sudden death there early in March of Franco Fano, one of the best known figures in the operatic world. Previous to the war he was proprietor of the agency founded by his father and of the theatrical paper, Il Mondo Artistico, also established by his father. The paper suspended publication during the war. For some years he was theatrical and operatic critic of the Milan paper, La Sera, and a few months ago he took the position of director of the theatrical section of the Italian Society of Authors.

Who would think that Chicago could outdo all other orchestral cities in appreciation of Brahms? But here is the evidence, via W. L. Hubbard's critical column in the Chicago Tribune: "The opening number was the Brahms E minor symphony and after each movement applause was of the heartiest. At the close the audience recalled Mr. Stock four times, and when finally he came forward and had the orchestra stand to share the approval, actual shouts were heard. And when a Friday afternoon Chicago Orchestra concert audience shouts it means 'some' enthusiasm."

A supreme example of what it means to be busy is that of Richard Buhlig's activity during the present concert season, when he prepared and played seven heavy programs of what he called "the permanently significant in the literature of the piano." The very great import of this feat only becomes fully understood when it is known that during the entire period of preparing and playing the fifteen sonatas and other heavy materials included, Mr. Buhlig was still further spreading musical gospel by teaching all afternoon, not only on six, but occasionally during the seventh afternoon of each week. The public may be interested to know that this apostle of strenuosity was born in Chicago, and although he spent most of his mature years in Europe, his early musical training was received in the western metropolis. Only an artist of the broadest intelligence and the most thorough musical education could conceive, prepare and execute such an educative campaign as Mr. Buhlig has placed to his credit this winter.

Grenville Vernon, for ten years and more past assistant to H. E. Krehbiel of the Tribune, sailed Saturday for France. He will stay for a short time in Paris and then go on to London, where he has accepted a position with a new international news association. We wish him the best of luck. At least he cannot fail to have a pleasanter time there than under the "Dean." All the thanks Mr. Vernon got for his years of faithful work, including saving the situation a number of times when his superior was indisposed, was a Scotch blessing over the telephone, with charges of ungratefulness and desertion and the information that he had learned nothing by his association with the augustone, which may not have been Vernon's fault after all, even if true. Though Mr. Vernon gave notice several months ago of his intention to depart, H. E. K. appears as yet to have found nobody worthy of association with himself. Sunday, the day after Mr. Vernon's departure, was evidently a hard one for him. He had to visit three concerts, instead of remaining in the usual Sunday seclusion, with disastrous results to his temper, as witness Monday's criticisms, from which the following are a few mild thoughts: "Lack of beauty, taste and style marked the singing . . , artistically the festival marked the singing . . . artistically the festival literally and metaphorically had gone out like a candle in the wind . . . sang it quite inartistically . . . reeled off (the arias) in a singularly short-breathed fashion and with astonishing disregard of musical taste and sentiment . . . the barytone stubbornly and consistently refused to show regard for the pitch in which the soprano was singing and the pianoforte playing . . ." Dear, dear! It is to be hoped that the Tribune will insist on the dear old gentleman finding an assistant before next Sun-

VARIATIONETTES

By the Editor-in-Chief

B. L. T., who occasionally deserts musical com-ment and does some political or other reflecting in the Chicago Tribune, start us thinking with this: "As we understand it, the Allies do not approve of the French move, but they think it a very good

Max, that master accompanist, reports that he assisted at a Swedish Association concert in Paterson, N. J., last Sunday, when the organist of the occasion played "Dardanella" and scored the hit of

Arthur Hartman heads his own string quartet, at Rochester, N. Y., and this winter the devoted four have been communing with the later quartets of Beethoven. We hope we do not violate any confidence when we quote these sentences from A. H.'s dandy letter: "My greatest joy of recent years hav been this work with the later Beethoven quartets. Words become meaningless in describing them, and all philosophical reflections concerning them are mere words. They are as far-reaching as space, as endless as the Mind, as great as Buddha. They are a miraculous verification of the Deity in the microcosm. I am truly prostrate with rever-ence. My lunings are remade with the serene air of the altitudes. I almost despise all other kinds of music." . . .

At last we have the ailment of critics reduced to plain medical terms, and the diagnostician is James G. Hunker, in the World:

G. Hunker, in the World:

Once every twelve months—to be precise, when the year begins to die and the sap sinks in my venerable veins—my physical and psychological barometer also sinks, In sympathy with Nature, I fancy. My corns ache, I become gouty, Uncle Uric rings the back door bell, and Cousin Neuritis leaves his visiting card. And my prejudices swell like varicose veins. All this occurs in the autumn. But this year the schedule seems to have been switched backward; possibly the Oratorio Festival, or Prohibition, or the imbecile Daylight Saving may may have contributed to an early spring grouch.

A horse was transported by aeroplane last week from Santa Barbara, Cal. to Los Angeles. That's nothing. Our old friend Grane (Brünnhilde's sad-dle pet) used to do his own flying and carry some fairly heavy prima donnas as well.

"So this is 'Parsifal'," came from a San Fran-Friday and dropped in to hear the English performance at the Metropolitan.

By a strange coincidence, the Tribune had an editorial the same day, called "Old Dr. Barnum's Spring Tonic," and reading:

Spring Tonic," and reading:

Are you inclined to take yourself and the universe too seriously? Do you see red spots before you in the landscape? Does news of the outlaw strike derange your alimentary tract? Can you never succeed in forgetting your last income tax report and your next rent day?

For all these symptoms of the familiar springtime debility we prescribe neither sulphur and molasses nor their modern equivalent, psychoanalysis. We prescribe, with full recognition of our grave responsibility, the circus.

. .

Huneker, by the way, was asked to define "jazz," and he held that it is "noise in motion; it is not music. Its rhythmic implications are revolting. It attacks the base of the spinal column, never the cortical cells. But I enjoy it, sometimes. So do you. It is the only equivalent we now have for a cocktail."

. . . An article in a French magazine is called "The Musical Pole." We always had imagined the Frozen North to be so silent that one could hear a

If Soviet Russia does not soon get trade recognition from the United States, the Bolshevist brethren may retaliate by refusing to continue to send us one of their chief exports, Rachmaninoff's preus one of their claude in C sharp minor.

A daily newspaper file of 1912 reveals the attached memory with all it implies:

New Year's Eve saw a "Prosit Neujahr" gathering at Mme. Gadski's apartments, where she and her husband, Hans Tauscher, dispensed Berliner Pfannkuchen, hot punch and good cheer in true and time honored style. When the formalities that ushered in Baby 1912 had

been finished with, the informalities began, and they consisted, among other things, of such pleasant diversions as a soulful speech by Critic Algernon St. John-Brenon, and fearful and wonderful operatic imitations by Singer Otto Goritz, who performed the soprano, basso and tenor parts, and played the accompanists, in a burlesque opera written by himself.

That was when Gemüthlichkeit ruled, several years before Goritz's famous vocal effort about the sinking of the Lusitania.

Tetrazzini has gained fame not only as a queen of coloratura but also as an expert in the myster-ies of the kitchen range, bake oven, and chafing dish. So much so that she wrote a series of recipes several years ago for the woman's department of the New York American. At that time she re-ceived a letter from an Indiana housewife, as follows: "Dear Madame-You are the greatest singer in the world and I have no doubt that you may also be an excellent cook, but I wish you would not publish your recipes, for I and my friends have tried them and find that they are by far too expensive for Indiana incomes. So will you please, in future, confine yourself to doing your lovely singing and leave cooking advice alone?" The diva, who has a keen sense of humor, showed the letter to her friends and remarked smilingly: "I can teach her nothing. She certainly knows how to roast." in the world and I have no doubt that you may also

Musical News (London) publishes a letter from a soldier who says that when he was with the Army of the Rhine, he "frequently visited the Opera House at Cologne, and found that the British tommy could not keep away on a Wagner night."

It is whispered that a Society for the Prevention of More Orchestras in New York is being formed quietly by a committee of citizens who meet at mid-night on the top of the Statue of Liberty and wear long grey robes and black masks. A friend of ours got a peek at one of the committee just before he set out for the fearful rendezvous and he says that the man's jaw was set and determined, that he breathed hard, and plainly had murder in his eye.

Everything evens itself up in this vale of crocodile We know a violinist who became an insurance agent, but on the other hand we enjoy the acquaintance of a vocal teacher who used to be an insurance agent. In each case the change was for the better.

. . . By the way, every accompanist for prominent singers is a vocal instructor in spe.

. . . M. B. H. helps us with this: "You used to say that an overtone is one of those left over after an amateur pianist finishes playing. Well, then, isn't an undertone one of those which the same personage drops under the piano while performing? Another question, if you please. I notice that in 'Eugene Onegin' the tenor is shot 'midway in the performance.' Isn't that as good a place as any to shoot a tenor?"

With the exception of spaghetti cooked too dry, there is nothing we dislike more than oratorio. Evi-



This is the latest picture of Willem Mengelberg (who will conduct in New York next season), taken at The Hague, Holland, a fortnight ago.

dently we have a fellow heretic in Huneker, who writes in the World that "oratorio is neither fish, nor flesh, nor good red opera." He calls it "the clandestine offspring of a morganatic union between church and theater, religion and drama; drama in evening clothes, religion in the texts of the libretto," and speaks of "the solo singers who stand up and suddenly sit down after uttering a few disjointed phrases; the chorus which alternately bellows and whispers, also stands up and sits down. It reminds semi-pious people of the 'old meetin' house' where the preacher damned unborn children to the everlasting bonfire." . . .

A Los Angeles communication, which reached us safely, was addressed:

S addressed .

Mr. Leonard Liebling,

"A Musical Career" office

New York City, N. Y.

In London Musical News, a writer spreads himself over a column of space in order to describe the tremolo in singing. It could be characterized with one word.

Renê jibes at us, as follows: "You are asking for the return of German music to the American con-Well, we had a fine concert here in Chicert stage. Well, we had a fine concert here in Chicago recently at which the chief performers were named Ballmann, Henke, Weast-Bichl, Kurzenknabe, Seebald, Renk. Some of the numbers were 'Tannhäuser' excerpts, Weber's 'Jubilee' overture, Ballmann's 'A Trip Up the Rhine,' 'Sham War.' 'At the Maneuvres,' 'Popular, Folks and Soldier Songs,' 'The Beautiful Blue Danube,' and 'In the Homeland We Shall Meet Again.' Hooray for America!" cert stage. . . .

We pray those persons to desist who keep sending us this dear old joke in its various familiar forms:

Singer: "I was practising my coloratura."
Friend: "That so? I thought you were gargling." . . .

Arthur Brisbane tells in the New York Evening Journal that the teeth should be kept clean and warns: "The scrapings from a tooth which has not been cleaned recently will show more than eight hundred million bacteria." However, Mr. Brisbane adds consolingly: "In a clean mouth there would not be more than eight million." . .

We offset the announcement of the forthcoming "Parsifal" performance with the news that the Sittig Trio is to play our "Serenade" at the New York Liederkranz, April 24, and at Witherspoon Hall, Philadelphia, April 29—(Adv.) . . .

We never stop marveling at the ways of our native journalism. Here is an item from the Portland Oregonian, March 25, and we are glad to see that it is a "Special":

CONCERT WAITS ON SHIRT

VIOLINIST UNABLE TO APPEAR UNTIL MANAGER GIVES UP OWN
Eugene, Ore., March 24.—(Special.)—Jacques Thibaud, a French violinist, appeared in concert at the University of Oregon last night.
The concert was delayed twenty minutes because Thibaud had no dress shirt and was compelled to borrow one

The concert was delayed twenty minutes because Thibaud had no dress shirt and was compelled to borrow one from his manager. Mr. Young waited in the hotel lobby for ten minutes after the time for the concert to start. Going to Thibaud's room he found the violinist searching for his shirt. It could not be found anywhere. Mr. Young took off his own shirt, gave it to Thibaud, donned another, changed his evening suit for a business suit, and driving fast in a taxicab they appeared at the university only twenty minutes late. The mystery of the disappearance of the shirt was that Thibaud's accompanist had packed it with his other belongings as they were to take an early morning train out of Eugene.

Is Richard Strauss an extinct musical volcano?

That young lady who spoke of a violinist as having "a woolen underwear tone because it's so scratchy" may be original, but is she nice?

Dichter und Harold Bauer.

This is the last movement of the musical season.

Nilly—"I see they're doing a double bill at the Metropolitan."
Willy—"What is the double bill?"
Nilly—"'Samson and Delilah.'"

Gunsbourg's "Satan" has been produced at Monte Carlo, but judging by the reports in the Paris papers, it does not appear to be a hell of a

LEONARD LIEBLING.

SCARING AWAY STAGE FRIGHT

There is no difference but one of degree between stage fright and any other kind of fright. The soldier about to go over the top of the trenches to attack the enemy, the barbarian slave exposed to the wild beasts in an ancient Roman arena, the child who has strayed a few yards from its mother in a crowd, the man overboard in mid-ocean, the young musical artist stepping into the blaze of a concert platform, all feel an amount of fright which varies from anxiety to terror.

The cause is more or less violent emotion. Emotion of any degree implies that parts of the brain have become surcharged with blood. In order to supply the brain with extra blood the heart pumps faster. When the heart pumps faster the lungs should supply more oxygen. To do so the breathing should be deeper and more ample, if not faster. Part of the discomfort of stage fright is due to a lack of breath and a tightening of the muscles. The artist who has learned how to relax the nervous and muscular tension completely and who can breathe as deeply and deliberately as in sleep will have little

trouble with stage fright.

An emotion that is too violent and sudden may cause the arterioles to give way under the pressure. An accident of that kind is always dangerous and frequently fatal. But nature has provided the brain with a vagus nerve which acts on the heart exactly as a rein acts on a horse. The blood pressure is lessened. The heart beats slower, causing the extremities to falter and the face to become pale. Fainting frequently results. Between the two extremes of fainting and of bursting a blood vessel in the brain there are many gradations. When the heart pressure on the brain is lessened the mental faculties are all in disorder. Perception, judgment, memory, all are thrown out of gear. The young artist feels at times as if the hall swam before him. He hardly knows how he walks. The audience looks like a confused jumble of something terrible, and his existence seems like a dream. His brain is unbalanced for the time being by the withdrawal of the accustomed blood pressure. It is this same change of blood pressure which causes people at a fire to carry pillows down stairs and throw clocks out of the window. Persons of weak nerves and those who have weakened their powers by over exertions at work or dissipation, are liable to this temporary paralysis of intellect.

Experience is the best cure for stage fright, though every human being has a constitutional limit beyond which it is impossible to go. This limit is seldom reached by the student. But the fact remains that every brain and physical organism has a constitutional limit. Some hands can never acquire great technical skill on a musical instrument. Some brains can never be capacious, deep, creative. Some nervous artists can never conquer entirely the stage fright which seizes them when they approach the

platform or the stage.

During the recent world war there were many generals and admirals and lesser officers in every army and navy who appeared to fail at times and who were at once removed to make room for other men. No doubt many readers of the war newspapers wondered how certain men who apparently were incompetent had managed to reach so high a rank. But it must not be forgotten that in times of peace, while those eminent commanders were learning military and naval science, there was nothing to cause that emotional intensity which affected those officers in battle in the same way that stage fright plays havoc now and then with the most brilliant pupil. Many of the officers, of course, made mistakes of judgment due to lack of experience in actual warfare and to their constitutional limitations.

In other words, musical artists and military commanders must be subject to the same long preliminary training without knowing whether stage fright and constitutional limitations are to spoil everything when the actual campaign begins.

Is it necessary to add drugs and stimulants are very poor props on which to lean? They deaden the nerves, it is true. But they weaken the heart's action, impair the brain, impoverish the nervous system. The proof of this statement is the fact that more and more drug and stimulant is required to produce the same feeling of ease and confidence. The artist who cannot overcome stage fright with proper breathing and relaxation will not do wisely in weakening what little nerve power he has with a drug or a stimulant. He has missed his vocation.

Presence of mind in a sudden emergency indicates good heart action and a properly adjusted blood pressure in the brain. Was it not Mark Twain who said that in time of danger the only

thing better than presence of mind was absence of body? We may add that the musical performer who suffers the agony of stage fright before the public will find the ease and relaxation of a private life more to his liking.

A REAL AMERICAN SINGER

At last we are to have the real American singer—native American, with a capital A. Only a short time ago Chief Something-or-Other (we can't recall the name, although it sounded something like Metempsychosis) sang an audition for the Metropolitan authorities and turned out to have a powerful baritone voice of quite extraordinary beauty. The Chief has been out in vaudeville for several years past (vaudeville by the way, rapidly is becoming the favorite Metropolitan recruiting ground) and naturally knows little about opera; but he is to quit the lure of the lucre, go to Italy this summer for study and remain there at least a year to gain needed stage experience, etc. After which—that is to say, in the fall of 1921 if all goes well—we shall see and hear the first real American singer who has invaded the Metropolitan ranks. (Later: His name is Caupoulican.)

MISCHA'S OPERETTA

F. Ziegfeld, Jr., he of "The Follies," must have read last week's MUSICAL COURIER, in which there was on the front page the exclusive announcement that Mischa Elman, following the example of numerous other violinists, had composed an operetta. In Tuesday's papers this week is the announcement that "Flo" has signed up with Mischa to write an operetta to be produced in the fall; we will just bet, however, that that operetta is already written and it has some very good tunes in it—especially waltzes—which we heard Mischa play at his last birthday party. They are much more adapted to operetta than the chromatic ones of Fritz Kreisler. We shall charge Mr. Ziegfeld nothing for the tip that led him to what is bound to be a success. And here is another tip "to whom it may concern." Still another good fiddler, by name Sascha Jacobsen, has an operetta under way, and such music from it as we have heard makes it just as available a buy for some enterprising manager as any of the violinoperettas that have already appeared.

GATTI-CASAZZA PLEASED

Mr. Gatti-Casazza seems to be very well pleased with his experiment in adding to the American contingent of his company—and no wonder. The four American artists who have been given principal roles with the Metropolitan company in the last two seasons—Misses Ponselle and Gordon and Messrs. Hackett and Harrold—have all made conspicuous successes, while in the same period of time three imported singers have palpably failed to meas-ure up to Metropolitan standards. It is without doubt this fact that influences Mr. Gatti in looking ahead. Preserving its usual policy of dignified si-lence, through which Metropolitan "news" never is given out until long after all the world knows it, the big Broadway institution will undoubtedly wait several weeks more before announcing the good news that two young American women are already engaged for next year, and the young women them-selves, in accordance with Metropolitan precedent and good taste, would never tell of it; but the Musi-CAL COURIER does not hesitate to state that the report, printed in some of the dailies, that Alice Miriam and Sue Harvard are both engaged for the Metropolitan next season, is correct. Miss Miriam is a young soprano who studied abroad and has had operatic experience in Italy, although she has never appeared professionally in her native country; and Miss Harvard is already well known here as a favorite concert singer.

BRITISH ORCHESTRA DISCONTINUED

Comes the news that the British Symphony Orchestra, composed entirely of ex-service men, has had to discontinue its London concerts at Queen's Hall, because of lack of patronage. It is not difficult to understand the reason, for the orchestra was not considered as good as the others in the English capital, and not even the patriotic appeal would induce musical Londoners to hear anything but the best. The English are the first people to rid themselves of the war spirit and to hurry to restore the life of the country to a peace basis, in music as in everything else. Other Allied countries, please copy.

MUSICAL MEMORIALS

There is evidently a lot of propaganda being made for the proposed musical fellowship at the American Academy, Rome. This week, for instance, comes the announcement that it is proposed to found one of them in memory of the late Professor Horatio W. Parker, of Yale University, and Mrs. Oscar Hammerstein also states that, with the yet-to-be-raised Hammerstein Memorial Fund, she proposes to found one or two of them. All very well and good, provided that the fellowships are going to be worth anything. If they are proposed as affording the young American a chance to go abroad and finish his studies, there is, as the Musical Courier already has pointed out, no place less suitable than Rome, which is not a musical center in any sense of the word. If, on the other hand, the Academy is proposed simply as a residence for a young man who has completed his studies, where he may live free of care while he has leisure to devote two or three years to composition, Rome is an ideal spot.

Presumably those who endow fellowships will name those who are to enjoy them; but evidently it is proposed to leave some other fellowship open to competition, for a board of judges has been named to pass on candidates. This board consists of two members from Harvard, Messrs. Spalding and Hill; two from Chicago, Messrs. Stock and Carpenter, and two from Philadelphia, Mr. Stokowski and—mirabile dictu—Owen Wister, the novelist, who is, we are informed, a dilletant at music (as he is at literature) and has proved his ability by composing operettas which have been performed with much success—at the Tavern Club, Boston. This is indeed a representative board, chosen from every section of the country. (Sarcasm.) There are six of the foremost musicians of the country upon it (minus three). We are heartily in sympathy with anything that intelligently attempts to aid the young American who has a talent for composition. But with a board of judges so peculiarly constituted, one is inclined to think that the fellowships are likely to go like kissing—by

CORNERING BARITONES

Two years ago, Mr. Gatti-Casazza did us the honor of getting on the 'phone personally to deny that he was forming a corner in tenors, when we, in a joking mood, accused him of doing so, listing the excessive number of tenors that he had in prospect for the season of 1918-1919. Today, also jokingly, we beg to suggest that he seems to have started a similar campaign in the baritone market. Already eight of the middle-voiced gentlemen singing principal roles are lined up: Pasquale Amato, Thomas Chalmers, Robert Couzinou, Giuseppe Danise, Giuseppe De Luca, Antonio Scotti, Reinald Werrenrath, and Clarence Whitehill; and in addition to these there are five who disport themselves in weaker limelight, Louis D'Angelo, Mario Laurenti, Millo Picco, Vincenzo Reschiglian, and Carl Schlegel. Thirteen baritones—count them! Thirteen—and that's sure hard luck for somebody (Rumor has it, however, that, just to ward off any possible mischance due to the unlucky number, Mr. Gatti has a second French baritone for small roles up his sleeve and that a young American will also be on the list.)

Of the making of violin marvels there is no end. The latest to bob up is Yovanovitch-Bratza, who crowds Albert Hall, London—a huge place—with people eager to hear him, and is described by a very conservative critic as "a new master, bound to be a serious rival to the world's most beloved violinists." Though only sixteen years of age he is "already beyond the prodigy stage." His master was Sevcik of Prague.

Milan, at last fully awake to the ignominy of having the most famous opera house in the world, La Scala, closed for two years, because nobody was willing to guarantee its inevitable deficit, is busy preparing for next season. The theater will be run by a commission of nine with representatives of the municipality, of the boxholders and of the subscribers upon it, and the annual subsidy from the municipality is set at 350,000 lire.

At Alessandria (Italy) they have been trying the experiment of opera on a sharing basis for the artists, with every seat in the house at 3.50 lire (equal in present exchange to about 14 cents American). Just who is to pay the deficit that seems bound to result is not stated in the bill.

HACKETT TRIUMPHS AGAIN AT METROPOLITAN

American Tenor Delights Huge Audiences as Pinkerton in "Madame Butterfly," as Des Grieux in "Manon," and as the Count in "The Barber".—Farrar and Caruso Fine, as Usual—Muzio Scores in "Onegin".—Mischa Elman, Clarence Whitehill and Rosalie Miller Enthuse Large Sunday Night Audience

"MADAME BUTTERFLY," APRIL 5.

"MADAME BUTTERFLY," APRIL 5.

"Madame Butterfly" attracted its usual large and appreciative audience at the Metropolitan Opera House on Monday evening, April 5. Miss Farrar's Cio-Cio-San was no less attractive than on former occasions, while Charles Hackett portrayed the role of Pinkerton with distinction. The remainder of the cast included: Scotti, Sharpless; Rita Fornia, Suzuki; Edna Kellogg, Kate Pinkerton; Giordano Paltrinieri, Goro; Pietro Audisio, Yamadori; Paolo Ananian, the Uncle-priest; Francesco Ceri, Yakuside, and Vincenzo Reschiglia, the Imperial Commissary. Moranzoni conducted. side, and Vincenzo R Moranzoni conducted.

"LA JUIVE," APRIL 7 (MATINEE).

A special matinee was given on Wednesday, April 7, of Halevy's "La Juive," and as usual there was a Caruso audience on hand to revel in the mastery of that famous tenor's portrayal of Eleazar. It is needless to add that he was in the pink of vocalism and aroused clamorous applause. Rosa Ponselle as Rachel and Evelyn Scotney as the Princess repeated their excellent work of former occasions, while Orville Harrold was a rich voiced Leopold. Bodanzky conducted with his accustomed skill.

"LUCIA DI LAMMERMOOR," APRIL 7 (EVENING).

On Wednesday evening, April 7, Donizetti's popular old opera was presented again at the Metropolitan Opera House, the title role being entrusted to Maria Barrientos. Although her essayal of the rule is familiar to operagoers and there is much in it to delight and charm, the singer seems each time to command a firmer hold on her hear-ers. She was in fine voice and was warmly applauded. Lazaro was the Edgardo and an exceedingly good one, while others handling their respective parts capably in-cluded Giuseppe De Luca as Lord Ashton, Giovanni Mar-tino as Raimondo, Minne Egener as Alisa, etc. Papi con-

"SAMSON AND DELILAH," APRIL 9.

"Samson and Delilah," April 9.

New York was strong for the Bible on Friday evening. While the Pilgrim Progressed at the armory, Samson and his friend Delilah had it out on the Metropolitan stage, the bout being declared a draw after three acts. Delilah—the first lady barber of history—certainly put him out, especially his eyes, in the second act, but Samson came back strong in the third and spilled both song and the temple, the latter carrying the whole show with it in its fall. Albert Wolff directed proceedings with lively satisfaction, as he always does. Caruso was Samson and Mme. Matzenauer, little Delilah, the spell worker, while Amato helped a great deal as the High Priest and several others also ran, finishing respectably at that.

"Manon," April 8.

"MANON," APRIL 8.

Massenet's ever charming work with its rococo effects and ingratiating music held the audience spellbound as usual. Geraldine Farrar's attractiveness as Manon has become proverbial and her singing of the amiable measures never fails to arouse enthusiasm. Charles Hackett has improved his Des Grieux marvelously and exhibits all the histrionic graces and vocal blandishments which a finished and effective presentation of the role demands. His delivery of the several famous arias brought him a tremendous response from the listeners. Clarence White-

hill's noble tones and sympathetic acting (as the elder Des Grieux) and the spirited comedy contributions of Chalmers (Lescaut) and De Segurola (Bretigne) added largely to the evening's enjoyment.

"ONEGIN," APRIL 10 (MATINEE).

"Onegin" was repeated at the Metropolitan on Saturday afternoon, April 10, before a capacity house. Claudia Muzio was warmly received by her audience, and justly so, for in the role of Tatiana, to which she is well adapted, she displays exceptionally fine vocal work. Martinelli made a striking Lenski, while De Luca and Didur, in their respective roles of Eugene Onegin and Prince Gremin, sang with distinction. Bodanzky conducted.

"THE BARBER OF SEVILLE," APRIL 10.

"The Barber of Seville," April 10.

Saturday evening, April 10, witnessed another performance of Rossini's ever popular "The Barber of Seville." The cast included the following: Hackett as the Count, Barrientos as Rosina, Amato as Figaro, Mardones as Basilio, and also Malatesta, Reschiglian, Audisio and Berat' with Gennaro Papi conducting.

Needless to say that with such an excellent cast the house was crowded to overflowing. The role of the Count was certainly an ideal one for Hackett, and that he made the most of every opportunity was apparent when the audience arose en masse in appreciation of his splendid work. Amato as the Barber not only sang gloriously, but entered into the spirit of the part and gave to it all the artistry which is so peculiarly his own. His singing of the "Largo al Factotum" fitted all the traditions that surround this part. And it is perhaps superfluous to say that it was many minutes before the applause died away sufficiently to permit the opera to continue. Mardones as Basilio is also entitled to share the honors of the evening. He seems to have appropriated this part at the Metropolitan to himself. It is very doubtful whether there is any rival sufficiently courageous to wrest the role from him. Barrientos as Rosina was in singularly good voice, particularly in the aria "Una voce poco fa," and was recalled again and again. In the Music Lesson she gave the familiar "Voce di Primavera," and as an encore Proch's "Variations." Papi conducted.

Sunday Evening Concert, April 11.

SUNDAY EVENING CONCERT, APRIL 11.

Sunday Evening Concert, April II.

Mischa Elman was the guest artist at the Metropolitan Sunday evening concert and an audience packed the house to hear him. His principal offering was the Mendelssohn concerto, which he played with his usual mastery. A group of shorter pieces finished the program except for as many encores as Mischa was willing to grant. Clarence Whitehill sang Wotan's Farewell from "The Walkyrie" in a manner to make one anticipate with liveliest pleasure the time when that Wagner work shall be back in the Metropolitan repertory. He also gave several Russian songs and responded to encores. Rosalie Miller, soprano, displayed her unusually fine voice, excellent method and a decided talent for dramatic singing in "Pleurez mes yeux" from "Le Cid" and further won the favor of the audience in a group of English songs, responding, like the others, to demands for encores. Richard Hageman conducted the orchestra, nor did he fail to please the audience, which particularly liked his reading of the Tschaikowsky "Capriccio Italien."

Myron Rodney to Make New York Debut

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Myron Rodney, the young and promising baritone, who
is to make his first appearance in Aeolian Hall, New
York, on the evening of April 29, already is assured of
an excellent audience. Advance sales for the well arranged recital of this talented artist are much larger than
is customary with debutantes, and it is evident that his
hundreds of friends and admirers of his excellent work
in amateur theatrical and operatic ranks are preparing
to give him their support. The program, published in the
April 8 issue of the MUSICAL COURIER as an advertise
ment, has been widely commented upon by musicians as
remarkable one, well calculated to display most advantageously the versatility of Mr. Rodney. The fact that
he is under the personal management of Arturo Papalardo, who is also his teacher, must account in considerable measure for the skill shown in all plans for his
rapid success.

Henry Whitney Closson Composes Trio

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Henry Whitney Closson is the name of a young American trained composer whose works, still in manuscript, are having considerable vogue. Best known is his trio for piano, violin and cello, which has been played in New York and New Jersey by the Woodstock Trio, Lisbet Hoffmann, pianist and director. The romantic nature of the composition may be noted from the titles to the separate movements, as follows: 1, "In the Northern Hills"; 2, "On the Lake"; 3, "Voices of the Night," and 4, "In a Mountain Forest." Forty-six pages in length, it is a work of importance, and has been much enjoyed wherever heard. Full of pronounced themes, with a piano part showing the skillful pianist, much variety of style, some Schumann-like syncopation and rhythms, it should be printed. Any publisher who falls in with the Closson compositions will find something worth while.

Winifred Fahey a Favorite in Northwest

Prior to her coming to New York, where she gave a very creditable Acolian Hall recital, Winifred Lugrin Fahey, soprano, was heard frequently throughout the Northwest, having to her credit the following appearances: Portland, Ore.—Portland Symphony Orchestra, MacDowell Club, Orpheus Male Chorus; Seattle, Wash.—Seattle Symphony Orchestra, Amphion Society, Ladies' Musical Club, Press Club; Tacoma, Wash.—Orpheus Male Chorus, St. Cecelia Club; Yakima, Wash.—St. Cecelia Club; Salem,

Ore.—Apollo Club; Bellingham, Wash.—Ladies' Musical Club; Vancouver, B. C.—Women's Musical Club, Vancouver Musical Society; Victoria, B. C.—Arion. Club, Ladies' Musical Club.

Mme. Fahey also has had fifteen appearances in "The Messiah" in the past five years, and many appearances in other oratorios.

Zendt to Present Ward-Stephens Program

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Marie Sidenius Zendt sang with the Lyron Swedish Singing Society on Saturday evening, March 6. In the review of the concert the Swedish North Star spoke of the soprano as being a delightful surprise, and also made the statement that she was enthusiastically applauded and had to respond with two encores. On March 27 Mme. Zendt sang in "The Holy City" with the Community Chorus of East Orange, N. J., and on March 27 she appeared at the Hotel Astor for the Wisconsin Club. She also was one of the soloists at a musicale in Rutherford, N. J., on March 23, and on Easter Sunday she filled a return engagement in Elgin, Ill. April 11 found the singer appearing in Morris, Ill., this engagement being followed the next day by a recital for the Ravenswood Club. Mme. Zendt will give a recital the latter part of April, at which she will present a program of works by an American composer, Ward-Stephens.

Edna Thomas to Aid N. F. M. C.

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Edna Thomas was engaged to sing at the meeting of the Alabama Federation of Music Clubs, held in Dothan, Ala., from April 6 to 9, this event marking her start in Federation activities. As president of the Louisiana Federation, she is in sympathy with the ambitions and wants of the organization and intends to devote her talent to the materializing of the aim of her co-workers. This spring and fall Miss Thomas will give concerts to aid Federated Club purposes.

Werrenrath to Sing at Five Festivals

Reinald Werrenrath has been engaged for five of the big spring festivals. They include the Damrosch Festival, New York City, April 9, when the baritone sang in Edgar Stillman Kelly's "Pilgrim's Progress"; the Fitchburg, Mass., Festival, April 23; the May Festival in Cincinnati, Ohio, May 1 to 8; Ithaca Festival, May 15, and Keene, N. H., Festival, May 20.

I SEE THAT

The Art Publication Society offers free normal courses r piano teachers.

for piano teachers.

Rudolph Ganz will conduct his first American master classes in Kansas City, commencing June 21.

Sue Harvard and Alice Miriam have been engaged by Gatti-Casazza to sing at the Metropolitan next season

Alexander Sklarevski will spend the summer in France. After a courtship of thirteen days, Helen Sherman York, the singer, was married to Misha Appelbaum.

Mabel Corlew Smith will hereafter be known as Mabel Corlew.

Edith Mason is well liked in opera in Paris. The Hays, Kan., Festival is scheduled for May 2 to o. The British Symphony Orchestra has discontinued its London concerts because of lack of patronage.

Hans Letz, founder of the Letz Quartet, sails for Europe on May 22.

Marguerite D'Alvarez is now under the management of Daniel Mayer.

On short notice Vera Curtis substituted for Miss Garrison in "Pilgrim's Progress" at the Damrosch featival.

The Russian Symphony Orchestra opens its spring festival tour at Troy, N. Y., on April 22,

Lucile Lawrence will sing the title roles in "Aida" and "The Specter's Bride" at the Oberlin Festival.

Grenville Vernon has accepted a position with a new international news association of London.

Stracciari prefers to sing in Italian rather than German. Vincent D'Indy's new opera, "La Legende de Saint-Christophe," is to be produced at the Paris Opéra. Alexis Rienzi celebrated his thirtieth anniversary of artistic activity,
Dicie Howell sails for Europe May 29.

Josephine Fry gave an organ recital at Calvary Church, New York, on April 12.

New York, on April 12.

Walter Anderson has booked Fred Patton to sing in "Aida" with the Denver Municipal Chorus.

The St. Olaf Choir is insured for over \$100,000.

Carl Fiqué's comic opera, "The Millionaire Typist," was produced by the Brooklyn Quartet Club.

All tickets for the entire series of five concerts by the Philadelphia Orchestra in Harrisburg next season were sold in three days.

Nachus M. H. will have its twentisth capacil feetical.

Nashua, N. H., will have its twentieth annual festival this spring.

Carolina Lazzari will sing at the Metropolitan next

Samuel Gardner will remain in New York for most of the summer and devote his time to teaching. Ossip Gabrilowitsch gave an all-Chopin recital in Detroit.

troit.

The Denver Wolfe Hall studio building has been torn down to make way for a new high school.

Berlin is overrun with debutante conductors.

Hinds, Hayden & Eldredge will erect a six story building at 3 West Sixteenth street, New York.

Charles T. Griffes, the composer, died last week.

Nevada Van Der Veer's New York recital was a tremendous success.

Zerwonky's two sketches for orchestra were well recommended.

Czerwonky's two sketches for orchestra were well re-ceived at their first performance in Minneapolis. Titto Ruffo gives his last recital here at the Hippo-

drome on April 25. Fred Patton has been en

Titto Ruffo gives his last recital here at the Hippodrome on April 25.

Fred Patton has been engaged as soloist for the April 23 concert of the Aeolian Orchestra of Brooklyn.

Grace Freeman, violinist, announces her Aeolian Hall recital next season for October 14.

The newly organized Detroit Symphony String Quartet made its first appearance in Detroit, March 15.

John McCormack sings au revoir to his New York friends at the Hippodrome on April 18.

Lenora Sparkes will be soloist with the Chicago Orchestra at the Syracuse Festival.

"Faust" will be given at the Metropolitan next Monday evening with an all-American cast.

At the special request of the Poles, Paderewski will resume his duties as a member of the Polish Diet.

Mrs. Hammerstein announces that the memorial to her late husband will take the form of founding two musical fellowships in the American Academy in Rome. Helene Kanders believes that competent instruction can be secured in New York without going abroad.

The original score of "Lucia" is among the Hammerstein articles to be sold at auction this week.

Josef Lhevinne has filled more than forty engagements this season.

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It took Baltimore only sixteen days to raise the necessary \$25,0,000 to purchase the Lyric Theater.

Giuseppe Danise, an Italian baritone, has been engaged for the Metropolitan Opera fext season.

The Creatore Grand Opera Company gave fifteen performances in Tampa, Fla.

Mario Laurenti scored an unusual success at his first appearance in Toronto.

Mischa Levitzki is already engaged to play with the New York Symphony, the National Symphony, the Philadelphia and Cleveland orchestras next season.

Alfredo Martino will give a recital in Aeolian Hall on the evening of April 30.

Tetrazzin's attorney states that the prima donna will bring suit against the Oratorio Society of New York.

Henry Hadley's "Cleopatra's Night" will be kept in the repertory of the Metropolitan for two more seasons.

The Westminister College Girls' Glee Club is touring Pennsylvania under the direction of Per Nielsen.

Eva Didur recently made her debut at the Teatro Dal Verme in Milan.

Mischa Elman is under contract with F. Ziegfeld, Jr., to write the score of an operetta.

G. N.

NEW YORK CONCERTA

MONDAY, APRIL 5

John Meldrum, Pianist

John Meldrum, Pianist

John Meldrum, pianist, gave another recital at Aeolian Hall on Monday afternoon, April 5. He had an unhackneyed and interesting program, beginning with the Bach chromatic fantasy and fugue, which has not been played here often this winter, and including three of the Godowsky-Rameau arrangements, the same master's arrangement of the Weber "Perpetuum Mobile," a ballade, rhapsody and nine waltzes of Brahms, two Chopin numbers, a Glazounoff gavotte, and a Dohnanyi rhapsody. Mr. Meldrum is a player with much musical feeling. This was particularly in evidence in the Brahms group. It is a formidable task to make eleven Brahms numbers in succession appeal to any audience, but Mr. Meldrum's musical handling of them did so. And he evidenced an excellent knowledge of style in his playing of the Godowsky arrangements, which should figure oftener on recital programs. The Dohnanyi rhapsody made a brilliant finish to a most satisfying program. satisfying program

Mona Gondré and Paul Leyssac

A friendly audience almost filled the Princess Theater on Monday afternoon, April 5, to hear the interesting

program offered by Mona Gondré and Paul Leyssac. The former is a unique little artist and her songs and recitations to music were greatly enjoyed. Mlle. Gondré possesses a sweet voice, but it is her charm and skill in holding the audience's attention that is responsible for her success. Mr. Leyssac recited Frapié's "La Fatalité" and three shorter numbers, which won the audience's approval." "Le Marriage de Colombine," by Jean Bertot, closed the program. Ethel Cave-Cole furnished sympathetic accompaniments at the piano.

TUESDAY, APRIL 6

Isadora Duncan Dancers

Owing to the illness of one of the six dancers, only five appeared in their charming interpretations at the Metropolitan Opera House on Tuesday evening, April 6. The talented girls were assisted by a symphony orchestra, under the direction of Edward Falck, and the affair came principally as a result of the several hundred people being turned away from Carnegie Hall at their recent concert there. The disappointed ones and a great many more, therefore, found their way to the opera house and thoroughly enjoyed an all-Schubert program, which was as follows: Symphony, B minor, orchestra; "March Tragique," "Ave Maria," ensemble; symphony in C major, andante, orchestra, and scherzo and finale, ensemble; minuet, orchestra; suite of waltzes, impromptu, and "Marche Militaire," ensemble.

Joseph Schlisky, Tenor, and Max Gegna, Cellist

Joseph Schlisky, Tenor, and Max Gegna, Cellist
Josef Schlisky, tenor, and Max Gegna, cellist, were the
soloists at a benefit concert at Carnegie Hall, Tuesday
evening, April 6. There was a large audience, assembled
together for the purpose of raising funds for the relief
of the Jewish sufferers abroad. Mr. Schlisky sang "Il Mio
Tesoro intanto" from "Don Giovanni" (Mozart), "Koil
Rino Vishuo," "Birchas Kohanim" and "Meloich" (traditional), and "Che Gelida Manino" from "La Bohême"
(Puccini), with Mr. Gegna playing the cello obligato. Mr.
Gegna contributed "Symphoniques Variations" (Boellmann), "Tarantella" (Popper), and two of his own compositions, both excellent numbers—"Hebrew Melody" and
an arrangement of a Russian folk song.

Marie Magdeleine Du Carp, Pianist

On Tuesday evening, April 6, Marie Magdeleine Du Carp gave a piano recital at Aeolian Hall, when she presented a program consisting of the following numbers: Toccata et fugue, Bach-Tausig; "Etudes Symphoniques," Schumann; a group of Chopin numbers including four etudes, a berceuse and polonaise; "Cathedrale Engloutie," Debussy; "Phalenes," Philipp; "Legend: St. François de Paule," Liszt; "Jeux d'eau," Ravel, closing with Liszt's "Mephisto" waltz.

The Euphony Society-John McCormack, Soloist

The Euphony Society—John McCormack, Soloist Of course, John McCormack was the feature of the last private concert of the Euphony Society, Mrs. James J. Gormley, founder and president, as, appearing on the program four times, he was the center of interest. He got the inner essence of the Schumann scong, "Spirit Presence,' sang a Donaldi encore with Italian bel canto, lived the part of the romantic Walther in singing the "Prize Song" by Wagner, sang the Brahms with breadth of expression, and English, Irish and Scotch folk songs with their own original charm, all of which breathed his own characteristic "joy of singing." "Dear Old Pal" and "Roses of Picardy," with high sustained B flat and B nat-

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The well-known Tenor and Interpreter of Japanese Music will Feature

Three Japanese Songs

Amy Ashmore Clark

"PLUM BLOSSOMS" "AUTUMN MAGIC" "AT THE GATE"

At Aeolian Hall, Monday Aft. April 19th, at 3 P. M. At the Fourth Frederic Warren BALLAD CONCERT

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ural, were greeted with spontaneous applause when the opening chords were played by Edwin Schneider, whose own "When the Dew Is Falling" was one of the notable songs given by McCormack. Other songs, by the Americans Kramer and Whiting, concluded the group.

A noted performance was the singing by the choral of three part songs, composed for women's voices by the Euphony conductor, Carl Hahn, from memory, pleasing greatly because of their variety and melodiousness. Kramer's "Mirage," with a not easy solo sung by Charlotte Neus, was a serious choral number, containing unusual orchestral effects, and Fay Foster's "Swinging" made a hit, the composer from a box receiving plaudits. Amelia Gray-Clark, club accompanist, received a round of applause on her entrance.

The orchestral numbers included Mendelssohn's "Fingal's Cave" overture, played with variety of tempo and expression, and the "Cortege," by Ippolitoff-Ivanoff. It was noted that the men of the orchestra were fewer in number than at previous concerts and that they occupied seats on the floor of the hall, not on the stage. Mr. Hahn's command of his forces, both vocal and instrumental, was admirable; he knows what he wants and how to get it.

The presence of several presidents of other women's

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The presence of the clubs was noted.

The annual violet and gold breakfast will take place Saturday, May 8. President Gormley announces there is no truth in the report that the Euphony Society is to amalgamate with another club.

WEDNESDAY, APRIL 7

Princess Watahwaso, Mezzo-Soprano

Princess Watahwaso, Mezzo-Soprano

Watahwaso, a princess of the Penobscot tribe, gave a song recital in Aeolian Hall, Wednesday afternoon, April 7, with the fine accompaniment of Francis Moore at the piano. She gave two song groups while gowned in the usual civilized dress, then followed with two more, given in the native garb of the Penobscots. The first group on the program included Cadman's "Doe Skin Blanket," Lieurance's "By the Waters of Minnetonka," and Cadman's "Robin Woman," from "Shanewis." An art group included Coquard's "Hailuli," an aria from Ponchelli's "Gioconda" and Bemberg's "Chant Hindu." For the songs, given while in Indian costume, the artist preceded the singing in each case by a brief statement of the Indian radition on which the song was based. There was an Oneida prayer, called "The Sacrifice"; a Sioux canoe song, "In Mirrored Waters"; a Chippewa moaning song, "By the Weeping Waters"; and a Crow maiden's prayer song, all of these with piano settings by Lieurance. The last group had Cadman's "The Thunder Birds Come from the Cedars" and Troyer's arrangement of three traditional songs from the Zuni Indians, of which there were an "Invocation to the Sun God," "Sunset Song" and a "Zuni Lover's Wooing or Blanket Song."

Because of the considerable character and attractiveness of these materials, as well as the fine talent and skill in the artist's use of a very rich and splendidly trained voice.

Because of the considerable character and attractiveness of these materials, as well as the fine talent and skill in the artist's use of a very rich and splendidly trained voice, there was great enthusiasm. The, so-to-say, "civilized" portion of the program was well done. There was intelligence in all her song readings and well directed effort; but it was in her native songs that she was entirely at home, as was to be expected, singing them with a tremendously effective directness and performing the gestures, movements and occasional short dances that accompanied with an easy and entire freedom from self-consciousness that was captivating. A large audience voiced loud appreciation of her work and at the end crowded forward about the stage to demand more numbers.

Lada, Dancer

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The dancer, Lada, appeared Wednesday evening, April
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and effat and B mat
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and cello solos during the dancer's change of costumes.
The accomplished soprano, Louise Hubbard, gave concert
songs by Mrs. Beach, Pierce and Cyril Scott, and by her
singing of three other selections greatly heightened the
impression of Lada's dance interpretations of them. These
were Silberta's Hebrew mourning song, "Yohrzeit," and
Gilbert Spross' "Will o' the Wisp" and "Sweet, Sweet
Lady," Lada's other numbers were the "Beautiful Blue
Danube" waltzes, the second waltz from the Brahms op.
39, the Brahms setting of a Hungarian dance in D major
(No. 6), and a "Leandler" by Schubert.

Since all the costumes and settings employed in these
interpretations are designed by Lada herself, it is easy to
understand how perfectly they are adjusted to her individuality, thus perfecting the general impression of symmetry, both in her figure and in her conception of the
topics she seeks to delineate. Particularly her designing
for the "Beautiful Blue Danube," the Brahms waltz, and
the unique, and delicate and beautiful, costume for the
"Will o' the Wisp" prove how well she augments the
native character of her figure. It is inevitable then, that
this individuality should extend to the character of her
step, in whatever selection she would portray, and it all
suffices her purpose to entertain and please, since it does
never fail its element of beauty.

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THURSDAY, APRIL 8

Haarlem Philharmonic Society—
Merle and Bechtel Alcock
and Samuel Gardner, Soloists

On Thursday morning, April 8, in the grand ballroom of the Waldorf-Astoria, the season's fifth musicale, of the Haarlem Philharmonic Society of the City of New York was held before a large and unusually enthusiastic audience. This last named quality can best be understood when the names of the arists are known. They were Merle Alcock, contralto; Bechtel Alcock, tenor, and Samuel Gardner, violinist.

when the names of the arists are known. They were Merle Alcock, contralto; Bechtel Alcock, tenor, and Samuel Gardner, violinist.

It has been some years since the writer has heard Miss Alcock, and since that time her voice has developed remarkably, possessing a resiliency and a luscious quality which cannot fail to delight. Her numbers were remarkably well chosen, being especially suited to her voice and giving her an opportunity to display to best advantage the beauty of her vocal art. She was heard in two groups which included "Mother of Mercies" (Sinding), "The Princess" (Grieg), "Quelle Souffrance" (Lenormand), "Give Me This One Night" (Bagrinowski), "Tiappa" (Moussorgsky), "Little Mountain Maid" (Lange-Muller), "Peace" (C. B. Hawley), and "Wake Up" (Phillips). Of these, special mention should be made of "Peace," which Miss Alcock repeated as an encore.

Mr. Alcock pleased in a group consisting of "La Chanson des Cloches" (Fourdrain), "Crying of Water" (Campbell-Tipton), and the familiar "Celeste Aida" of Verdi. Mr. Alcock is an artist of decided ability and his delivery of these numbers was worthy of high praise. Miss Alcock and Mr. Alcock gave two duet groups, at the beginning and close of the program, which included "Morning Glow" (Tschaikowsky), "The Ring" (Dvorák), "A Flight of Clouds" (Tuscan folk song) and a merry dialogue in song, "Country Courtship" (Old English). This last so pleased their audience that they responded with an encore.

In the dual role of performer and composer, Samuel

last so pleased their audience that they responded with an encore.

In the dual role of performer and composer, Samuel Gardner proved himself a versatile musician. His programmed numbers were an aria by D'Ambrosio; the introduction and "Rondo Capriccioso" of Saint-Saëns; "Canto Amoroso," Sammartini; "Valse Bluette," Drigo-Auer. the Rimsky-Korsakoff "Chanson Indoue," and his own "From the Canebrake." Mr. Gardner's tone is warm and full of color, his art impeccable, and he never fails to delight his audience. It was necessary for him to repeat the Rimsky-Korsakoff number, and, at the close as an encore he gave his own prelude in C major.

Harry Oliver Hirt played excellent accompaniments for the singers, while Josef Adler performed a similar service for Mr. Gardner.

Beatrice Martin, Soprano

Another debutante was heard at Aeolian Hall on Thursday afternoon, April 8. She was Beatrice Martin, a young singer of promise, possessing a soprano voice of a naturally pretty quality and of sufficient power and range, who, with experience, should advance far in her profession. Miss Martin selected an exacting program and for the most part handled it with taste. She invested her numbers with good feeling, and if she lacked variety of interpretation she made up for that in revealing a voice that was of a pleasurable quality. Her program follows: "Un verde praticello," "Angiolo delicato fresco e bello," "O si che non sapero sospirare," Ferrari; "Sotte il Ciel," Sibella; "L'Oasis," "Le long des saules," "Il neige des fleurs" and "Carnaval," Fourdrain; "The Linden Tree," "Mine" and "Impatience," Schubert; "To You, Dear Heart," Class; "May Night," Hageman; "The Sleep

To Those Who Know

me, as a believer in the best, the announcement that I am to manage the violinist RUTH RAY, will not come as a surprise.

1400 Broadway, New York

That Flits on Baby's Eyes," Carpenter, and "We Two," Kramer. Richard Hageman assisted at the piano.

Anita Loew, Soprano

Anita Loew, Soprano

Anita Loew was heard in a song recital at Aeolian Hall on Thursday evening, April 8, when her art gave pleasure to a good sized audience. Miss Loew has a soprano voice of much beauty and she presents her numbers in a charming and intelligent manner. Her program comprised: "Bois Epais," Lully; "On s'etonnerait moins," from "Armide," Gluck; "Vittoria mio core," Carissimi; a group of gypsy songs by Dvorák; "The Rose Enslaves the Nightingale," Rimsky-Korsakoff; "Death the Commander," Moussorgsky; Kramer's "Tears" and "Faltering Dusk," and a group of Grieg songs—"First Meeting," "The Way of the World" and "A Dream." The recitalist was accompanied by Coenraad V. Bos, who shared in the evening honors.

FRIDAY, APRIL 9

Mona Bates, Pianist

Mona Bates, Pianist

Mona Bates, a young Canadian pianist, who created an excellent impression last summer when she appeared as soloist at one of the Lewisohn Stadium concerts, gave her first recital in the metropolis on Friday evening, April 9, when she again proved her pianistic value to a large and interested audience. The young lady possesses all the attributes which tend to make her a welcome acquisition to the musical world: technic, sense of color, delicacy of touch as well as power, and, what is most important, she renders her numbers with marked intelligence, which won for her sincere applause.

The program offered comprised "Pastorale," Scarlatti; "Caprice." Gluck—Saint-Saëns; Waldstein sonata Beethoven; two preludes and nocturne in E minor, Chopin; thapsodie in F sharp minor, Dohnanyi; "Hungarian," MacDowell; romance in F sharp, Schumann; "Minstrels," Debussy; "Impressions of London," Grovlez, and "Invitation à la Valse," Weber-Tausig. To this she added four insistent encores.

Yvette Guilbert

On Friday afternoon, April 9, at the Thirty-ninth Street Theater, Yvette Guilbert presented some of her

students in a program that interested and pleased a large audience. "King Stomach" was the first number. A satire of the Middle Ages, it was cleverly acted by the students, as was "The Grocery," given by Clara Bloomfield and Marion Allen. Then followed "Un Menuet a Versailles," arranged by Rosetta O'Neill, danced by nine young ladies. The program included also "Chansons Populaires de France," rendered by Mme. Guilbert. Edmond Rickett was at the piano.

Nevada Van Der Veer, Mezzo-Contralto

How happy the critic who is able to say to himself in advance of a concert: "Thank Heavens, all I shall have to do will be to enjoy myself!" And that is the case when one approaches a recital by Nevada Van der Veer, mezzo contralto. A tried and true artist, one who has never failed, she is one of the all too few nowadays who belong to the "big" school, the school of the best traditions. She has, as she always has had, an attractive voice of a quality peculiarly its own. It is powerful but always smooth and velvety in quality no matter how loudly she sings, for Mme. Van der Veer does not force. Nor does she commit other vocal faults. And her handling of the vocal line is like the cantabile playing of a first rank violinist. To look at and listen to her is an object lesson in proper breath control. Added to this technical equipment, she has a thorough knowledge of styles. Nothing more authoritative in oratorio singing is to be heard than her first group, embracing examples from three composers as widely separated by time as Bach, Handel and Horatio Parker.

The second group included Pauline's Romance from the

Parker.

The second group included Pauline's Romance from the Tschaikowsky "Pique Dame" and the "Song of the Tschaikowsky "Pique Dame" and the "Song of the Shepherd Lehl" from Rimsky-Korsakoff's "Snow Maiden." One wished that Mr. Gatti would assure himself of singers with so thorough an appreciation of the correct style for these Russian arias when he next attempts a Russian opera at the Metropolitan. "Eili, Eili" was well sung, though one prefers almost any other arrangement of it to the mechanical one by Kurt Schindler. Her French group included a song with French text by the American composer, Frederick Schlieder, a delightful though technically difficulty number, which was handled with complete mastery by the singer and made a decided hit. The favorite group of the afternoon with the aud-

Charles DE HARRA

Holds large New York audience spellbound in his Piano Recital at Aeolian Hall, April 3rd

A Few Press Opinions of this Recital

Mr. De Harrack is an artist who is distinctly musical and whose technical equipment is excellent. His playing of the Rubinstein G minor barcarolle and the Scriabine nocturne for left hand only, was admirable in its clarity, incisiveness of touch and command of tone color. New York Tribune, April 4.

Mr. De Harrack plays with a musical tone and evident sympathy with his subject matter.—New York Times, April 4.

The great host of pianists had an important and interesting addition yesterday afternoon when Charles De Harrack gave his New York recital at Aeolian Hall. His readings were musicianly and showed sincere study and intelligent understanding. He has a beautiful singing tone, a careful attack, well grounded technic and a commendable application of dramatic values. He played the Gluck-Sgambali "Melody" with classic simplicity; Beethoven's sonata, "Appassionata," with nobility and eloquence; Rubinstein's "Barcarolle," with suave melodiousness; the D flat nocturne of Chopin and the C sharp minor valse with fine romantic vision.—New York American, April 4.

In the Scriabine nocturne he demonstrated a left hand virtuosity of considerable showiness. It sounded like two hands.—Brooklyn Standard Union, April 5.

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Ch. De Harrack-Eminent Pianist

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THE NEW YORK PRESS-

"People who believe that the harp is a tinkling, GENTLE instrument SHOULD HAVE HEARD SALVI." -New York Evening Mail.

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"An instrument TOO OFTEN considered MERELY one of musical charm, IN HIS HANDS it becomes -New York Sun-Herald. one of POWER, CHARACTER and musical beauty."

"A VERITABLE KUBELIK OF THE HARP."

-New York Evening Journal.

"Produced ELECTRIFYING EFFECTS."

-New York Evening Mail.

"Has many tonal variations that SET HIM OFF FROM THE GENERAL RUN OF HARP SOLOISTS." -New York Evening Telegram.

"WITHOUT ASSISTANCE he presented a long programme and MAINTAINED THE INTEREST TO THE END." -New York Evening World.

"Disclosed almost UNDREAMED OF RESOURCES of POWER and VERSATILITY."

-New York Evening Mail.

"A REVELATION."

-New York Evening Journal.

"A WEAVER OF DREAMS."

-New York Evening Mail.

"Seems to SMITE THE STRINGS almost as a pianist strikes the keys."

-New York American.

"EXTRAORDINARY Programme."

-New York Morning Telegraph.

"ASTONISHING Pianissimi."

-New York Evening Journal.

"Technical equipment enables him to AROUSE ASTONISHMENT."

-New York American.

"SUCCESS of his debut EMPHATIC and MEMORABLE."

-New York Morning Telegraph.

Comments from THE NEW YORK PRESS of April Second:

N. Y. SUN-HERALD

N. Y. MORNING TELEGRAPH

N. Y. AMERICAN

NEW HARPIST WINS HIS FIRST AUDIENCE

Alberto Salvi Reveals Character of Instrument

Seldom does a newcomer meet with such instantaneous and genuine success as did Alberto Salvi. His good fortune is merited, for rarely is the harp played so well here as he played it. An instrument too often considered merely as one of musical charm, in his hands it became one of power, character and musical beauty.

Mr. Salvi played with a brilliant and finely schooled technic, a rich tone, splendid rhythm, nusical feeling and polished nuance.

N. Y. EVENING JOURNAL

ALBERTO SALVI, HARPIST

Alberto Salvi, a harpist from Italy, made his American debut in a recital of music for his instrument at Aeolian Hall yesterday afternoon and forthwith revealed himself to be the most deept performer of his kind heard hereabouts in a number of years. Mr. Salvi is, indeed, a veritable Kubelik of the harp. He extracts unexpected and rarely heard effects from the instrument; auge sonorities and minute and astonishing pianssimi, startlingly clear and beautiful harmonics. His agility and independence of finger, particuarly of the more important left hand, are a reveation of their potentialities.

N. Y. EVENING WORLD

Won IMMEDIATE favor.

Without assistance he presented a long procram and maintained the interest of his hearers to the end.

His tone is rich and he has a fine sense of hythm.

N. Y. EVENING SUN

An ABLE MASTER of that instrument of the ngels.

Virtuoso skill, sometimes florid in its asserions.

N. Y. TIMES

LBERTO SALVI, HARPIST, PLEASES

Alberto. Salvi, an Italian harpist, put some of he romance of his native Venice into his recital. Gave EVIDENT pleasure.

ALBERTO SALVI, ITALIAN

HARPIST, MAKES BRILLIANT DERIIT AT AFOLIAN

Alberto Salvi, an Italian harpist of the most signal ability and intensely emotional fervor, played an extraordinary program with striking effect. It was his first New York appearance and the artistic and personal success of the debut was emphatic and memorable.



N. Y. EVENING MAIL

The people who believe that the harp is a tinkling, gentle, instrument especially designed for the use of ladies with lovely arms, should have been in Aeolian Hall yesterday afternoon when Alberto Salvi played. It was the young Italian's first appearance in New York, but his mastery of the instrument and his frank, engaging personality will insure him as genuine a welcome here and elsewhere in the United States as he has received throughout Europe.

In Zabel's concert etudes and allegro from the concerto in C minor he disclosed almost undreamed-of resources of power and versatility,

HARPIST PLAYS WITH SKILL AND DASH

DERUT AT AEOLIAN Alberto Salvi, from Venice, Makes Local Debut

Alberto Salvi was graduated from the Conservatory of Music in Naples, where he received instruction from Caramielo. He is essentially a solo performer and a virtuoso, never having been a member of an orchestra; and his technical equipment is of a sort that enables him to arouse astonishment, and not least among those whose acquaintance with the difficulties of the harp are limited.

There are dash, spirit, assurance in Salvi's performance of bravura passages. In sonorous successions of chords he seems to smite the strings almost as a pianist strikes the keys.

There is dexterity, too, and delicacy, in Salvi's fingers. He can produce, moreover, a finely spun pianissimo, and his harmonics are good.

He revels in strong, dynamic contrasts.

N. Y. EVENING TELEGRAM

A HARP VIRTUOSO

Harp recitals as a rule are not very exciting—but Alberto Salvi, an Italian harpist, who made his first New York appearance yesterday afternoon at Aeolian Hall, kept a good sized audience interested throughout a long program. He is a brilliant player and has many little tricks of contrast and tonal variations that set him off from the general run of harp soloists.

Exquisite pianissimo runs, played with the greatest swiftness, were backed up by strong, well accentuated chords. He is a player with dramatic tendencies. He knows the effects of contrasts, and he has a nice sense of rhythmic values.

His playing is not eccentric, as that of some of the interpreters of modern French harp music. He is an out and out virtuoso.

Mr. Salvi was born in Venice, Italy, in 1893 and is the son of a harp maker of that city. He was awarded a royal scholarship at the Naples Conservatory at the age of thirteen, and all of his education was undergone at the expense of the Italian government.

and his ingenuity in contrasts and brilliant style in general produced electrifying effects in the Thomas Caprice and Impromptu by Schuecker. His last group of lighter numbers revealed Signor Salvi's ability as "a weaver of dreams" to the extent of several repetitions and encores.

ersonal Direction: HUGH R. NEWSOM, Metropolitan Musical Bureau, Aeolian Hall, New York City

NEW YORK CONCERTS

NEW YORK CONCERTS

(Continued from page 25.)

ience, however, was the four songs from Cadman's highly melodious "Birds of Flame" cycle, especially the last two, "Glamourie" and the "Fount of Bimini." They afforded the singer splendid opportunities to show the scope of her voice and the completeness of her vocal abilities, of both of which she took full advantage. In the last group Lily Strickland's darkey song, "Lindy Lou," had to be repeated and Fay Foster's "Golden Day" also appealed especially to the audience. Mme. Van der Veer followed the very sensible custom of declining all encores—though they were regularly demanded throughout the program—until the end, when her audience would not go away until she had added three songs. So thorough an artist should be heard often with pleasure and profit in recital. Charles Albert Baker was the accompanist.

SATURDAY, APRIL 10

Yvonne de Tréville and Ruth Kemper

Yvonne de Tréville and Ruth Kemper

In the respective costumes of the eighteenth, nineteenth and twentieth centuries, the coloratura soprano, Yvonne De Tréville, gave in Acolian Hall, Saturday evening, April 10, a recital of songs from each of those periods. The time intervals needed for the changes of costumes were finely occupied by the violinist, Ruth Lowther Kemper, who played the G minor sonata by Tartini, the adagio religioso from the fourth Vieuxtemps concerto, scherzo tarantelle by Wieniawski, H. H. Huss' berceuse Slav. Grasse's "Waves at Play," her own "Hindu Song," and Kreisler's "Tambourin Chinois."

The stage of Acolian Hall had been draped with a heavy curtain and tastefully decorated with potted plants. Amid these surroundings Mme. Tréville first gave Bainbridge Crist's arrangement of an Old French air, "C'est mon ami"; Martini's "L'Amour est un Enfant Trompeur," and "Give Me Thy Heart," by America's first composer, Francis Hopkinson. The nineteenth century brought Stephen Foster's strangely florid and quasi-Scotch "Jeanie," a pastoral each from the Polish, Rumanian and Swedish, MacDowell's "Blue Bell" and an air and variations by Auber. The contemporaneous group had Claude Warford's "Dream Song" (with harp, violin and piano), Albert Wolff's "Priere Normande," A. Walter Kramer's "Faltering Dusk" and La Forge's arrangement of a Glazounoff "La Primavera d'Or." Lou Olp was pianist for Miss Kemper, while Walter Charmbury, also in the respective costumes of the periods, was pianist for Mme. De Tréville. The soprano, who at one time enjoyed a career as harpist, acted as her own harpist here.

Mme. Tréville's exposition of the sweet and polite musical spirit of the old time comes as a positive relief and blessing in this modern age of nerves and action. Therefor she is richly endowed with a fine true voice, the widest range of expression in face and gesture, which seem ever to be used in the greatest delicacy. Her vocalization is of the most pronounced Italian type, yet she finds many a touch of drama wi

Miss Kemper is a very young artist who has all the musical and technical equipment needed to give pleasure with her

instrument, and she is further aided by a very attractive presence. Through all the numbers she gave there were musical vigor and orderly interpretations, and she, like Mme. De Treville, was required to add other selections.

The Euphony Society-

Langenhan and Robyn, Soloists

Langenhan and Robyn, Soloists

Christine Langenhan, soprano, was the particular star at the season's sixth musicale of the New York Euphony Society, held on Saturday afternoon, April 10, at the Waldorf-Astoria. Assisted by Coenraad V. Bos, at the piano, Mme. Langenhan delighted an audience which was at once won by her art and personality. Her opening group consisted of three numbers in French, "Carneval" (Fourdrain), "Menuet de Martini" (Weckerlin) and "Ouvrez tes bleus" (Massenet); a lullaby in Czech from Smetana's opera, "The Kiss," and in Slovak a gypsy song by Dvorák. Mme. Langenhan is able to render such numbers with authority, being a Bohemian by birth—although she is an American by adoption and preference. Her second group was entirely in English including "The Faltering Dusk" (A. Walter Kramer), "Trees" (Carl Hahn), "Beautiful Art Thou My Love" (Hyde), "Mavourneen" (Margaret Lang) and Frank Grey's "In the Afterglow." Her audience seemed to like best those numbers which were in English, hence understandable to every one. Her rendition of the "Suicidio" aria from "La Gioconda" was replete with a tragic intensity which could not fail to stir her auditors. These were her programmed numbers, though by no means all she gave, for her audience insisted upon many extras, to which she graciously responded.

Mme. Langenhan was also heard in the duet, "If se fait tard" from "Faust," with William Robyn, tenor, the two voices blending with excellent effect. Mr. Robyn pleased in the aria, "O Paradiso" from "L'Africaine," and a group of songs by Cadman, Hayden, Wood and Frank La Forge.

Mozart Society Sixth Musicale

The best attendance so far at the Saturday afternoon

A group of songs by Cadman, Hayden, Wood and Frank La Forge.

Mozart Society Sixth Musicale

The best attendance so far at the Saturday afternoon musicales of the Mozart Society, Mrs. Noble McConnell, founder and president, was that of April 10. at Hotel Astor, when Leta May, coloratura soprano, made a fine hit with her singing of "Caro Nome." "Una voce poco fa," and songs by Spross, Borowski and Bishop A "Swing Song" was an enjoyable encore. Her bell-like voice and its artistic use, with good enunciation, created general interest, the president being especially enthusiastic over her "discovery." Arthur Rubinstein played piano numbers by Bach-Liszt, Chopin, Albeniz, Debussy and Liszt; he was impressive and sincere, and had to add encores. Mr. Spross played accompaniments with delightful finish. President McConnell read the "Summer Happiness Committee" names, nearly 200 in all. The committee is so called because of having paid its dues in full for next season, thus guaranteeing the society for next year. Among announcements made by Mrs. McConnell was that Mr. Werrenrath was to be soloist at the last concert; that exhibition dancing by Florence Walton and partner will follow the set program of music, and that a protégé of the president, a fifteen year old dancer, will also appear.

Dancing and the usual delightful collation was served after the musicale, large numbers enjoying these regular features, so attractive to the members and their friends.

SUNDAY, APRIL 11

Rosa Raisa, Giacomo Rimini and Winifred Byrd

Rosa Raisa, Giacomo Rimini and Winifred Byrd
Two stars of the Chicago Opera, Rosa Raisa, dramatic soprano, and Giacomo Rimini, baritone, returned to the Hippodrome for a Sunday evening concert, April 11, in which Winifred Byrd, that excellent pianist, also appeared.

The reception given Miss Raisa for her delivery of arias and songs in Italian, Russian, French and English left no doubt as to her popularity in the metropolis, and this can be readily understood after listening to the glorious tones of her voice, produced with the utmost ease. Her first group contained the Mozart "Deh vieni non tardar," "Per la gloria," Caocini, and "Danza fanciula." Tremendous applause brought an encore, which she was obliged to repeat before the audience was in the least measure satished. Miss Raisa also gave "Tosca la notte placida," from "Trovatore," while in a second group were found "Song of the Shepherd Lehl," Rimsky-Korsakoff; "None but the Lonely Heart," Tschaikowsky, and the Balakireff "Volga Boat

Song," after which she sang Silberta's "Yohrzeit." Her final numbers were "Dans le Printemps," Garat, and "Rondel of Spring" Bibb. With Rimini, Miss Raisa sang two duets. That the soprano is an artist of the very first rank is apparent in all that she does, and her high tones, especially, are a source of exceptional delicht.

ner night tones, especially, are a source of exception delight.

Rimini first sang the "Largo al factotum," from "Barber of Seville," his fine voice and skillful use of it pleasing his hearers to no small degree. His other numbers were "M'ama non m'ama," Mascagni, and "Zaza piccola zingara," Leoncavallo.

Miss Byrd exhibited power and versatility in an opening group of piano pieces, which included a Debussy prelude and Liszt's "Dance of the Gnomes." She later offered two other, Liszt numbers—"St. Francis, Walking on the Waters" and "La Campanella." There was an abundance of enthusiastic applause for her, making an encore necessary after each group.

Many musical celebrities attended the concert, among them Mary Garden. Frank Laird Walker was at the piano for the singers.

Christine Langenhan, Orville Harrold

and Samuel Gardner

Christine Langenhan, Orville Harrold
and Samuel Gardner

There were three soloists scheduled for the gala concert which took place on Sunday evening, April 11, at Carnegie Hall—Christine Langenhan, the well known soprano; Orville Harrold, the Metropolitan tenor, and Samuel Gardner, the American violinist. The main auditorium was well filled and the audience very enthusiastic.

Mr. Gardner opened the program with a beautiful rendition of Schubert's "Ave Maria," after which he contributed Sarasate's "Gypsy Airs." Later on he added a Hebrew song and dance written by Zimbalist, Cui's "Orientale" and the "Souvenir de Moskow," by Wieniawski. The violinist has a beautiful tone, and his technic and phrasing are of a commendable order. In the "Souvenir" he did particularly fine work. Joseph Adler, at the piano, furnished very capable accompaniments.

Mme. Langenhan, beautifully gowned, was very enthusiastically applauded the moment she made her appearance. She opened her program with the "Suicidio" aria from "La Gioconda," which was followed by the lullaby from the opera "The Kiss" in Czech (Smetana), "Floods of Spring" in Russian (Rachmaninoff). As an encore she added Rogers' "The Star." For her second group, the soprano contributed "The Faltering Dusk" (Kramer), "Ouvre tes yeux Bleus" in French (Massenet), "Innovcation to Eros" (Kuersteiner), and the ever popular "Rachem" (Mana-Zucca). As encores for this group, Mme, Langenhan sang "So Soon Forgotten" (Tschaikowski), "Land of the Sky-Blue Water" (Cadman), and another favorite—"Yohrzeit" (Silberta). Coenraad Bos was her efficient accompanist.

The third soloist, Orville Harrold, who, although not in the best of voice, having sung the night before at the Oratorio Society Festival, nevertheless delighted the large throng with his fine, big voice. His numbers included the aria from "La Boheme," after which he was obliged to respond with an encore—"Ask The Roses. "For his group he contributed "Ah, viene dans la foret profonde" (Delibes) and "La Plongeur" (Vidot), both sung

Harold Bauer, Pianist

Harold Bauer had a powerful rival in the wonderful spring weather that prevailed on Sunday, April 11, the while he was giving a remarkably fine program in Aeohan Hall. Even under such conditions, however, it was necessary to place chairs on the stage, and the writer knows of at least one disappointed maiden who wept copiously on being informed that there were no more seats for sale.

writer knows of at least one disappointed maiden who wept copiously on being informed that there were no more seats for sale.

The Brahms sonata in F minor occupied first place on his program, both in point of length and sequence. Mr. Bauer played it in a masterly fashion which thoroughly deserved the prolonged and enthusiastic applause with which his audience rewarded his efforts. Especially beautiful was the andante, in which the wonderful Bauer touch was markedly in evidence.

Of course, Chopin was represented, on this occasion by the mazurkas in C, F minor and B major, the impromptu in A flat major and the polonaise fantasic. Debussy, likewise, had more than one composition performed, i. e., "Les Collines d'Anacapri," "La Fille aux Cheveux de Lin" and "Minstrels." Of special interest was Mr. Bauer's new arrangement of Beethoven's gavotte, and the program also held his arrangements of Johann Schubert's capriccio and César Franck's pastorale. Other programmed numbers included rondeau en musette (Rameau), "Les Barricades Mysterieuses" (Couperin), aria (Leonardo Leo), "Au Bord d'une Source" (Liszt), "Rueda" (Laparra), closing with Ravel's "Ondine," which is dedicated to Mr. Bauer.

Community Symphony Orchestra

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Copies Gladly Sent To Recognized Artists Sam Fox Publishing Co. Cleveland, U. S. A. the auditorium of the Young Men's Hebrew Association, Washington Heights, New York, on Sunday evening, April 11. It was apparent to the many patrons that the work of the orchestra (consisting exclusively of amateur muscicians, has improved materially under the able guidance of Mr. Gottlieb. The selections rendered by this organization numbering seventy were: Symphony in G minor, first movement, Mozart; suite "From the South," Nicoll; and the Bacchanale from "Samson and Delilah, Saint-Saens

oll; and the Bacchanale from "Samson and Deman, Saint-Saëns.

Precision of attack, color, warmth, as well as the building of climaxes were outstanding features in the rendition of these numbers. The soloists were Vladimir Dubinsky; cello; and Renee Schieber, soprano. The former won the audience by his artistic performance of "Kol Nidrei," Bruch; "Song of India," Rimsky-Korsakoff; and "Rhapsody Hongroise," Popper. Miss Schieber sang two groups comprising: "Birth of Morn," Leoni; "A Maid Sings Light," MacDowell; "Ouvre tes yeux bleus," Massenet; "Petite Pensee," Townsend; "Her Rose," Loomis, and Mana-Zucca's "Rachem."

Ralph Leopold, Pianist

Ralph Leopold, Pianist

A very large and fashionable audience attended the piano recital given by Ralph Leopold at the MacDowell Club on Sunday evening, April II, on which occasion he played Mendelssohn's prelude and fugue, E minor, op. 35; four rhapsodies, op. 11, by Dohnanyi; sonatine, Ravel; two numbers by Debussy, "Ballade" and "Danse," as well as "Clair de Lune" and "Soleil a Midi," by Jongen.

Mr. Leopold was in unusually fine form and rendered his selections with charm which called forth much spontaneous applause and many recalls. At the conclusion of the concert encores were demanded, to which the artist responded, playing "The Ride of the Valkyries," Wagner; "Paradise Bird," Cyril Scott, and an unfamiliar Spanish selection.

Spanish selection.

Atlantic City Steel Pier Notes

Manager Bothwell, of the Atlantic City Steel Pier, featured two soloists with the Leman Symphony Orchestra, at the Sunday night concert, March 14—Sylvan Levin, pianist, and Nora Lucia Ritter, soprano. Conductor J. W. F. Leman aroused enthusiasm with his reading of Goldmark's "Sakuntala" overture, Saint-Saēns" "Dance Macabre," and a Grieg suite, "Sigurd Iarsalfar."

reading of Goldmark's "Sakuntala" overture, Saint-Saens "Dance Macabre," and a Grieg suite, "Sigurd Jarsalfar."

Sylvan Levin scored success with Saint-Saens' G minor concerto, responding to encores. Young Levin is a prize pupil and three year scholarship man of the Peabody University. He interprets with firm beauty of touch and an assurance that was astounding in a lad sixteen years of age.

Nora Lucia Ritter, with clear enunciation, sang operatic airs which did not fail to delight music lovers. Frederick Vanderpool's "The Want of You," for an encore, was interpreted with remarkably clear diction. Miss Ritter has an engaging personality.

Other recent soloists with the Leman Symphony Orchestra were Otto Kruger and John Molloy, violinists; Heram Wynne and John F, Huhn, trumpets; Eric Evans, flute; George Wardle, horn; Joseph Franzosa, cellist; Joseph Lilly, pianist, and Sara Stein, soprano. Miss Stein, a star pupil of David Bispham, was heard in numbers by Leoncavallo, Rimsky-Korsakoff, Handel, Massenet, Puccini, Cadman and Charpentier. She has a beautiful operatic voice and uses it well with clear enunciation and resonance. Mr. Lilly was the accompanist.

At a recent concert of the symphony, J. W. F. Leman led his forces in works by Raff and Puccini.

Lilly was the accompanist.

At a recent concert of the symphony, J. W. F. Leman led his forces in works by Raff and Puccini.

Maud Evans was heard in Rimsky-Korsakoff's "Hymn to the Sun," disclosing a soprano voice of good

quality and range. She created a deep impression and

was forced to give extra numbers.

Paul Engle sang Massenet's "Vision Fugitive," displaying a promising baritone voice and receiving the approbation of the large audience. Tschaikowsky's suite, "The Enchanted Lake," closed the program, the orchestra deserving special recognition in its splendid

chestra deserving special recognition in its spiendid ensemble.

Maud Albert, contralto, and John Wilbourn, tenor, were heard with the Leman Symphony Orchestra, Sunday evening, March 21. An excellent program was offered by Conductor Leman, each number bringing encores. Miss Albert made her initial appearance and was heard in the Verdi aria, "O Don Fatale. Her contralto voice is beautiful. "Little Drummer Boy," by

tralto voice is beautiful. "Little Drummer Boy," by German, was the encore.

John Wilbourn was heard in Handel's "Sound an Alarm." He used his tenor voice with much charm. Joseph Lilly was the efficient pianist and accompanist.

Flora Cannon, coloratura soprano, filled a two weeks' engagement on the Steel Pier with the Leman Symphony Orchestra. She has filled engagements with the Philadelphia Orchestra, the Matinee Musical Club, the Philadelphia Country Club and other organizations.

Banks' Glee Club

Banks' Glee Club

The New York Banks' Glee Club, a well trained choral organization of men's voices under the direction of Bruno Huhn, gave a thoroughly enjoyable concert at Carnegie Hall on the evening of April 16, assisted by Adele Parkhurst, soprano, and Scipione Guidi, violinist. The program opened with an unaccompanied old Cheshire folk song, "The Keys of Heaven," and was followed by Pinsuti's "The Sea Hath Its Pearls," "Denny's Daughter," by Bruno Huhn, was a splendid number and had to be repeated. The song is full of harmony and is a combination of singing and humming, the singing being done by the high voices and the humming by the low ones. Another number which was repeated was Bainbridge Crist's humorous "No Limit." The ensemble of the singers is commendable, their pianissimos and fortes excellent, and their crescendos well marked. Rodney Saylor furnished adequate accompaniments.

The soprano soloist, Miss Parkhurst, made a charming picture in pink. She possesses a clear, sweet voice, and her diction was good in her several selections. Scipione Guidi, the violinist, played with an understanding of the material being presented. His sustained tones in Schubert's "Ave Maria" were excellent, while in "Ronde des Lutins," Bazzini, he showed much agility.

Governor Compliments Ethelynde Smith

On March 19, upon Ethelynde Smith's return from a Southern tour covering 2,500 miles, the soprano filled her forty-first engagement in her home town, Portland, Me. At the annual guest night of the Maine Life Underwriters' Association at the Congress Square Hotel, following the banquet, she gave a recital for about three-quarters of

an hour. There were approximately 200 guests present from all over the State, and the Governor of Maine was the first one to congratulate Miss Smith at the conclusion of the concert, saying that he considered it a privilege to have heard her perfectly delightful program. Lois Mills furnished excellent accompaniments for Miss Smith.

Appelbaum-Yorke

Helen Sherman Yorke, the young singer who made her New York debut about three weeks ago with considerable success, was married April 6, by Justice Guy of the Supreme Court, to Mischa Appelbaum, of Humanitarian Cult fame. Mr. Appelbaum evidently lost no time, for his courtship lasted only thirteen days.

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BOSTON

(Continued from page 10.)

(Continued from page 10.)

April 5, at the Copley Theater, for the benefit of the Repertory Theater Fund. Miss Baird gave a fresh demonstration of her familiar talents in a well varied program, which included three preludes, two etudes, a waltz and a nocturne from Chopin; Scarlatti's sonata in A major, MacDowell's transcription of a sarabande by Rameau, and pieces by Dvorsky, Debussy, Griffes, Bortkiecwicz, Defosse, Liadow, and Evler's transcription of the "Blue Danube" waltzes of Schultz.

Miss Baird has also been heard recently at the Thursday, Morning Musicales, the Impromptu Club, and the Roslindale Community Club.

Second Concert by Striking Musicians.

SECOND CONCERT BY STRIKING MUSICIANS.

The second concert of the American Federation Symphony Orchestra, composed largely of the striking musicians of the Boston Symphony Orchestra, was given last Sunday evening, at the Colonial Theater. Emil Molenhauer conducted, and the soloists were Fredric Fradkin, the excellent violinist. Gustav Heim, the former solo trumpeter of the symphony, and Theodore Cella, formerly second harpist of the symphony. The program was as follows: Overture, "Mignon," Thomas; trumpet solo from "Samson and Delilah," Saint-Saëns, Mr. Heim; andante cantabile for string quartet, op. 11, Tschaikowsky; minuet cantabile for string quartet, op. 11, second concert of the American Federation Sym-

SERIES OF CONCERTS FOR BOSTON ART MUSEUM.

The Boston Art Museum will undertake a series of concerts without charge, similar to the experiment which has been tried in other cities. The first concert will take place Tuesday evening, April 13, in whatever hall of the Museum seems best adapted to the occasion, and will be orchestral. Thirty-one members of the Boston Symphony Orchestra, led by Agide Jacchia, the celebrated conductor of the "Pops" and director of the Boston Conservatory of Music, will be heard in a program comprising Mozart's overture to his opera "Figaro's Wedding"; Haydn's "Ox-



MARTHA BAIRD.

ford" symphony; two movements from Grieg's "Peer Gynt" suite, and numbers from Schubert, Scarlatti, and Brahms. A second concert will be given on Saturday evening, May 1, at which the Harvard Glee Club, under the fine which the Harvard Glee Club, under the fine leadership of Dr. Davidson, will sing according to its fine standards of program and performance. It is announced that the galleries of the Museum will be opened from 2 to 11 on both of from 7 to 11 on both of these evenings, so that there will be ample op-portunity before and after the concert to en-

joy the famous collection of paintings, statuary, etc.

JOHN O'SULLIVAN SINGS.

John O'Sullivan Sings.

John O'Sullivan, tenor of the Chicago Opera Association, sang last Sunday evening, April 4, at Symphony Hall for the benefit of the League of Catholic Women. Mr. O'Sullivan's program was popular in its character, ranging from "Walther's Prize Song" to "Mary Cassidy." Assisting Mr. O'Sullivan were Olive Russell, soprano. Ruth Stickney, talented violinist, and Prof. John A. O'Shea, pianist and organist. James Ecker, the composer of "Hail to the K. of C.," accompanied when Mr. O'Sullivan sang that song. The concert was very successful.

ZABELLE PANOSIAN IN DEMAND AS SOLOIST.

Zabelle Panosian, the distinguished Armenian coloratura soprano, has been having an extremely active season, particularly in connection with her splendid work for the relief of her compatriots. Her recent appearances include three concerts in Washington, where she excited very favorable comment in the press of that city, and concerts in New Haven, Quincy, Dorchester and other New England cities. Mme. Panosian's repertory embraces operatic arias, songs from ancient and modern composers, and, as a particular feature, Armenian folk tunes, which she interprets with noteworthy skill.

J. C.

PHILADELPHIA

(Continued from page 5.)

(Continued from page 5.)
into the production by Margaret Matzenauer, who, as Azucena, gave a portrayal that for artistry and originality has seldom been equaled. As a histrionic artist, Mme. Matzenauer ranks with the very best, while her vocalization has come to be considered beyond the pale of criticism. Leonora found an able prototype in Claudia Muzio, who sang with an authority and understanding that was as interesting as it was delightful. Giulio Crimi in the role of Manrico did ample justice to the part. Other members of the cast included Renato Zanelli, Giovanni Martino, Pietro Audisio and Vincenzo Reschiglian. Gennaro Papi conducted.

"BARBER OF SEVILLE" BRILLIANTLY PRODUCED.

Rossini's "Barber of Seville" and a splendid cast drew an immense audience to the Philadelphia Opera House on Tuesday evening, March 23. The occasion seemed to be one of those impromptu gala nights on which the audience, vocalists and instrumentalists vie with one another to make the event an artistic, social and an appreciative success.

one another to make the event an artistic, social and an appreciative success.

Charles Hackett as the Count of Almaviva won new laurels in his portrayal of the role. Particularly fine was his rendition of the solo in the first part of the second act, while Pompilio Malatesta presented his unusually fine delineation of the character, Dr. Bartolo. Maria Barrientos as Rosina was remarkably satisfying, her singing in the music lesson scene being a high point of the performance. Figaro, as ever, affords a wonderful vehicle for the art of Pasquale Amato, who acted and sang the part with his usual consummate skill and very. Jose Mardones again gave his inimitable characterization of Basilio, his big, resonant voice rolling forth with impressive effect. Vincenzo Rechiglian, Louise Berat and Pietro Audisio, also deserve praise for their artistic contribution. The chorus gave a good account of itself. Papi conducted.

"La Forza del Destino" Presented.

"LA FORZA DEL DESTINO" PRESENTED.

"LA FORZA DEL DESTINO" PRESENTED.

Verdi's "La Forza del Destino," plus the ordinary intermissions, wended a tedious way through three and a half hours of perfectly good time on Tuesday evening, March 30, at the Philadelphia Opera House. This is by no means a plaint against the cast, orchestra or chorus. It is simply an opinion of the opera itself. On the other hand the performance of the opera was excellent. Rosa Ponselle as Donna Leonora arose to great heights, while Caruso made a splendid Don Alvaro, winning a bombardment of well deserved applause. Louis D'Angelo and Amato in the roles of the Marquis and Don Carlos, respectively, were effective. Jeanne Gordon as Preziosilla revealed undisputable talent as an actress, while her fine voice was rich, round and resonant. Jose Mardones, singing with his usual splendor of intonation and great distinction of characterization scored heavily. Others in the cast also included Thomas Chalmers, Minnie Egener, Paolo Ananian, Giordano Paltrinieri and Vincenzo Reschiglian, all of whom were well placed. The chorus gave a commendable account of itself, especially in the second scene of the first act. Papi conducted.

Mina Dolores to Make Spring Tour.

MINA DOLORES TO MAKE SPRING TOUR.

Mina Dolores, the charming lyric soprano, who is rapidly forging ahead in her work on the concert stage, is contemplating with pleasant anticipation the entrance upon her spring tour. The itinerary planned for her will include an appearance with the New York Liederkranz, the second engagement of this season with that organization; a concert in the Globe series, New York; two weeks

on the Steel Pier, Atlantic City, with Leman's Symphony Orchestra, besides an extra Sunday evening concert with Mr. Leman and his forces on the same pier; a recital in Philadelphia, one in Reading and another in Washington. Aside from these bookings, others are under consideration for May and June, as well as the latter part of April. Miss Dolores, who is remarkably petite in appearance, is the possessor of a fine voice, and her interpretative ideas win warm praise from the most exacting critics. During the past season this artist has devoted much space on her programs to songs in Russian which she handles with facility—from the standpoint of vocalism, interpretation, conception and enunciation; while her English and French repertory finds equal favor with the big audiences before whom she sings.

G. M. W.

Gilberté's Songs Make Hit at Festival

At the Wanamaker Auditorium American Composers' Festival during the week of April 5, Edna Bloom made a hit singing Hallett Gilberté's beautiful "Evening Song" and with his brilliant setting of Browning's poem, "Ah, Love but a Day," which won her many recalls. George Hastings gave a fine performance of Gilberté's big dramatic aria, "The Devil's Love Song." His fiendish laugh at the close was a tremendous climax to this great song.

Cantor Quartin on Way Here

Cantor Quartin known extensively in Europe as a solo-ist, is the latest cantor to invade these shores. He is now on his way here from Petrograd. His first appearance will be at the Metropolitan Opera House on Tuesday eve-ning, April 27, when he will sing accompanied by a sym-phony orchestra under the direction of Dr. Anselm Goetzl. Josef Mandelkern is his manager.

Henderson Addresses

Academy of Arts and Letters

William J. Henderson, music critic of the Sun and Herald, made an address on April 8, "Music and Liberty," at the Chemists' Club, 50 East Forty-first street, under the auspices of the American Academy of Arts and

Josephine Fry Gives Organ Recital

Josephine Fry arranged an interesting program for her organ recital at Calvary Church in New York City on the afternoon of April 12. Composers represented were Bach, Lemare, Guilmant, MacDowell and Liszt-Saint-Saëns.

Burnett to Manage Graveure

W. H. C. Burnett, manager of the Central Concert Company of Detroit, has taken over the personal representation of Louis Graveure, the concert baritone.



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MONDAY, APRIL 5.

Monday, April. 5.

The first of the six daily recitals constituting the Fourth All-American Composers' Festival, given in the Wanamaker Auditorium, April 5 to 10, was devoted only to publications in the catalog of Carl Fischer. The composers represented were Cecil Burleigh, Claude Warford, Hallett Gilberté, Bainbridge Crist, Horacc Johnson, A. Walter Kramer, Fay Foster and Christian Kriens. The composers Burleigh, Warford, Gilberté, Johnson and Miss Foster played the accompaniments for the rendition of their own works.

The program began with Grace White's fine playing of Burleigh's violin pieces, "Fairyland," "Uncle Rastus" and "Hills," which are all miniature, as shown by the respective performance duration of two, one and three minutes. They are invariably of distinct character, atmosphere, mood and finest musical quality, which traits fully entitle them to the wide popularity they have already attained among the greatest of violinists. The Warford songs, "Gift" and "Earth Is Enough," splendidly sung by baritone, Joseph Phillipps, are modern house songs of good 'tone, the latter slightly nearer approaching a modern art type, while still showing plainest harmonic means. Mr. Gilberté's "Evening Song," "Love But a Day," sung by soprano, Edna Beatrice Bloom; "Forever and a Day" and "Devii's Love Song," given by baritone, George Hastings, indicate a composer far more mature and routined than Mr. Warford. Besides the usual desirable qualities of inspiration, these songs have many features of dramatic and other effects particularly gauged to concert style. Both of these vocalists sang admirably. Crist's "Yesteryear" is of melodious, serenade material; Johnson's "Absence" is a frankly melodious heart song, adapterpart of these vocalists sang admirably. Crist's "Yesteryear" is of melodious, serenade material; Johnson's "Absence" is a frankly melodious heart song, adapterpart of the series of marge of the program. Howe is a reflective lyric, which is well drawn in concert maner. These three were well sung by Manly Pri

TUESDAY, APRIL 6.

TUESDAY, APRIL 6.

The second concert of the series given of American composers' works at the Wanamaker Auditorium took place on Tuesday afternoon, April 6, with Sergei Klibansky serving as director of the event. The soloists were Mr. Noe, organist; Cora Cooke, contralto; Ruth Pearcy, contralto, and Sudwarth Frasier, tenor.

Mr. Noe played the opening and closing numbers—allegro maestoso from sonata No. 1, Borowski; scherzo, Macfarlane; "Grand Chorus," Rogers, and "Procession Indienne." Kroeger. Miss Cooke sang two groups comprising "Recompense." William Hammond; "Dawn in the Desert." Ross; "The Little House." Pierce; "Come to the Garden, Love." Salter; "The Old Ark's a-Moverin'," Guiori, and Cadman's "The Moon Drops Low."

Miss Pearcy, whose voice was in excellent condition, charmed her hearers by the beauty of her rich, resonant tones. Her numbers were "Sunrise and You," Penn; "Ma Little Sun Flower," Vanderpool; "I Did Not Know." Ruth Pearcy; "Sylvia," Speaks, and "If you Have a Sweetheart," Hawley. Mr. Frasier sang "Silence," Pierce; "A Rose and a Dream," Salter, and "There Is No Death," O'Hara. Joseph Phillips, baritone, who was scheduled to sing, failed to appear. One of the important features of the concert was the reproduction of two piano records on the Chickering Ampico reproducing piano, the first, a concert etude by MacDowell, played by Mme. Volavy, and the second, Mana-Zucca's "Valse Brillante," played by the composer. composer.

WEDNESDAY, APRIL 7.
Songs of American composers published by M. Witmark & Sons, constituted the third concert of the week's festival held at the Wanamaker Auditorium. The list of numbers offered proved distinctively attractive, both from the standpoint of word and melody content of the songs, which blended together in an appealing manner.
Following the Archer Gibson fantasie and fugue and

MacDowell's "To a Water Lily," played on the organ by Alexander Russell, there came a group with Margaret Weaver, as contralto soloist. Among these numbers were "Sorter Miss You," Clay Smith; "Mammy Dear," Frank K. Grey; "Spring's a Lovable Ladye," W. Keith Elliott, and "Ma Little Sunflower," F. W. Vanderpool, each of which fully deserves the widespread popularity that has been brought about through their individual charm and singableness. Miss Weaver responded to an encore giving Caro Roma's "Bamboo Baby."

A second group was made up of Frederick W. Vanderpool's delightfully tuneful songs—"Nobody Knew," "Values," "Design," "Every Little Nail" and "The Want of You"—with George Reimherr as soloist, accompanied by the composer. Mr. Reimherr sang them in an impressive manner, bringing out the full meaning of each. For an encore he gave "Love and Roses," also by Mr. Vanderpool.

Miss Wasser then sang a group of Arthur A. Penn's

pool.

Miss Weaver then sang a group of Arthur A. Penn's charming ballads—"The Magic of Your Eyes," "The Lamplit Hour," "Sunrise and You," and "Smilin' Through," the latter of which is a special favorite and is being used by singers throughout the length and breadth of the

Geoffrey O'Hara accompanied a young soprano, Edna Beatrice Bloom, in the rendition of four of his fine songs—"When All the World Is Young, Lad," "To You I Send My Heart" "Home At Last" and "I Would Weave a Song for You" (dedicated to Miss Bloom)—which were seceived with genuine enthusiasm.

A final group was sung by Walter Greene, the baritone, containing "Molly," Victor Herbert; two negro spirituals —"Golden Crown," Herman D. Gantvoort, and "Some o' These Days," David W. Guion—and "Nancy's Answer," Laurie Briers. Mr. Greene was received with much enthusiasm, his encore being Vanderpool's "Ye Moanin' Mountains," with the composer at the piano. The accompaniments not furnished by the composers were played by William Caesar.

THURSDAY, APRIL 8.

Thursday, April 8.

The fourth afternoon, Thursday, was given up only to melody ballads and a brief community sing in publications from the catalogue of J. H. Remick & Co. The solo forces enlisted were the mezzo-soprano, Maud Allen; soprano, Merle Stevens; the tenors, William Woods, Irving Alves, Frank Rielly and Billy Cripps; the baritone, Herman Tinner; bass, Francis J. Tyler, and accompanists, Charlotte Blake and Matty Levine.

The compositions, in their order, were Victor Herbert's "Yester Thoughts" and "Punchinello," for organ, played by Mr. Noe; George Fairman's "Not in a Thousand Years," and Lloyd Rand's "Mammy's Sammy," sung by Mr. Tinner; Herman Darewski's "If You Would Care" and Herbert Spencer's "Up Above the Stars," sung by Miss Stevens; Herbert Stothart's "Always You" and Elmore White's "When He Gave Me You," sung by Mr. Rielly; W. Blaufuss' manuscript, "Your Eyes Have Said." Sanders and Carlo's "In Old Madeira" and Richard A. Whiting's manuscript "Japanese Sandman," sung by Miss Schonberg's "Molly Malone," sung by Mr. Alves; the trios for two tenors and baritone, "Isle of Golden Dreams," "Your Eyes Have Told Me So," by Walter Blaufuss, and "Hiawatha's Melody," by George Meyer. The numbers used for the community sing, led by Francis J. Tyler, from texts thrown upon a screen, were Richard A. Whiting's "Till We Meet Again" and "Hand in Hand," and Lee S. Roberts' "Tell Me"; also Goldberg and Magini's "Venetian Moon," first given as tenor solo by Billy Cripps. The program closed with Kroeger's "Marche Pittoresque," given on the organ by Mr. Noe.

Many of the above selections have already become widely known and circulated through their original association in such musical comedy successes as "As You Were," "Scandals of 1919," "Always You," "Ladies First," "Passing Show of 1919" and "Oh, Look." It may be that Whiting's manuscript "Japanese Sandman," beautifully sung by Miss Allen, and the very widely circulated "Till We Meet Again" are the most engaging selections of the program, though the three numbers for male trio were attractive, with the preference falling to Blaufuss' "Your Eyes Have Told Me."

FRIDAY, APRIL 9.

Friday, April 9.

At the fifth concert of the All-American Composers' Festival, the artists who contributed to the program were Elsie Diemer, soprano; Penelope Davies, mezzo-soprano; Jacques Kasner, violinist. Victor Miller, pianist, with J. Thurston Noe at the organ. The program opened with a prologue, intermezzo and march from a suite by Rogers, played by Mr. Noe. Then followed a group, sung in a pleasing style by Miss Davies, which contained "When I'm Gone." Burleigh; "Plantation Love Song," Deems Taylor, and "Wait 'till I Put on Mah Crown," William Reddick. The last named received the most enthusiastic applause. Mr. Kasner then played a negro spiritual lament, C. Cameron White, and "Uncle Rastus," Cecil Burleigh. An interesting feature was a reproduction on the Chickering Ampico piano of Mana-Zucca's "Waltz Impromptu," as recorded by the composer. This number aroused so much interest that a repetition was necessary. Miss Diemer's numbers were "Summer Glow," Eastwood Lane, and "The (Continued on Page 48.)



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NEVADA VAN DER VEER,

Contraito, whose recital at Acolian Hall on April 9 attracted general attention. She has sung in New York hundreds of times, but this was her first solo recital. (Photo by Mishkin, N. Y.)



BERTA REVIERE.

The young American meszo-soprano scho has given several successful recitals in New York City, will make her first appearance with orchestra in Brooklyn early in May. (Photo by Campbell, N. Y.)



HAROLD LAND,

"Boyish-manly baritone," in Maine. Others of the concert party are William Rogers Chapman, Adelaidé Fischer and Ruth Ray.



MANA-ZUCCA,

Called by W. Francis Gates, critic of the Los Angeles Evening Express of February 21, "This decidedly attractive person," is indeed having all kinds of success out on the Pacific Coast. Her appearance with the Los Angeles Symphony Orchestra, Adolf Tandler, conductor, on February 20-21, resulted in a triumph far the popular little "three in one urtist." Upon both occasions she played her own concerto, which were extremely well. The critic of the Record wrote: "Those who thus heard the concerto for the second time found it grew upon them with better acquaintance. It is melodious, brilliantly developed and strong.

Mana-Zucca plays marvelously well." (Photo by Witzel, N. Y.)



CHARLES DE HARRACK.

Who made his re-appearance after a number of years in a piano recital at Acolian Hall, New York, on April 3. A capacity audience was on hand, and at the conclusion of the program the enthusiastic listeners surged around the platform and were rewarded with numerous encores. (Photo © The Crosbys, 1920.)



ROSA RAISA,

Who has appeared this season with the Chicago Opera Association in nine different roles and had in all forty-five performances. She closed her season with the company in Cleveland, singing twice in the same day, the afternoon in "Tosca" and in the evening the role of Santuzza in "Cavalleria Rusticana." This was quite a feat in itself but at the beginning of the season Miss Raisa appeared in three performances within three consecutive days. The first evening she sang the title role of "Aida," the following night the leading soprano role in "Masked Ball," and the third time, after trävelling from Milwaukee to Peoria, again sang in "Aida." Miss Raisa has been re-engaged for three more years by the Chicago Opera Association.

ANNA FITZIU,

ANNA FITZIU,

Snapped at Atlantic City on Easter Sunday where she gave a joint recital with Titta Ruffo the night previous. Miss Fitziu will shortly wind up a season that has proven to be a distinct triumph for her. By the end of May she will have filled nearly forty concert dates in various cities throughout the United States, among them a number of joint recitals with Titta Ruffo. Her opera appearances during the season 1919-20 have been limited so that she could devote more time to concert work. She had six very successful appearances with the Chicago Opera Association in New York, Boston and on tour. Miss Fitziu was also engaged for eight performances of "Tosca" and "Thais" with the Montreal Opera Company, but oving to the fact that the season was moved forward and conflicted with her concerts, she was obliged to cancel them. Next season will bring many reengagements for her, including appearances with the Detroit Symphony. The Minneapolis Symphony has also booked her and she will open the new season with several joint recitals with Andreas De Segurola in the Middle West within ten days. Photo © Underwood.



SASCHA JACOBINOFF,
The violinist, who filled five recital dates in five days.
March 22 he appeared at South Bend, Ind.; March 23, Notre Dame, Ind.; March 24, Fort Wayne, Ind.;
March 25, Toledo, Ohio; March 26, Munche, Ind.
Then there was unother date in Cleveland, Ohio, on March 28. At one of these recitals Mr. Jacobinoff was recalled so muny times that it was necessary for him to repeat each number of an entire group. The coming summer will again find the violinist conducting the orchestra at the University of California, Berkeley, Cal. He will also be heard in a number of recitals at that time.





Hartsook Photo

CAROLINA LAZZARI,

Contralto, who has been re-engaged by the Metro-politan Opera Company for next season. Owing to 'the large number of concert dates which had been previously booked for this winter, Miss Lazzari was forced to give up this season's opera appearances.



ORATORIO SOCIETY FESTIVAL

(Continued from page 5.)

ther one is new here, the poem, especially, having been done frequently. The first appearance of Rachmaninoff himself was when he came out to play accompaniments to three of his songs, sung by Sophie Braslau. It is unfortunate, that Miss Braslau is so busy singing through the country that one does not hear her oftener in New York. She has a lusciously beautiful contralto, of great power and beauty, and was immensely applauded for her work, being compelled to add an encore. Of course, she insisted on Rachmaninoff sharing in the public's loudly expressed approval. The clou of the evening was the final number, the second piano concerto, played by the composer. This work stands head and shoulders above the first and third concertos in musical value. It is splendid—without doubt the finest work of its kind since Brahms, or, consulting his personal prejudices, the writer would say, since Schumann. Both Rachmaninoff and Mr. Damrosch with his men did full justice to it. There was a tumultuous triumph for the composer at the end—recall after recall and an orchestral fanfare in Rachmaninoff's honor.

FRIDAY, APRIL Q.

and an orchestral fanfare in Rachmaninoff's honor.

Friday, April 9.

The great concurse of plain citizens who on Friday evening heard Edgar Stillman Kelley's setting of the "Pilgrim's Progress," as a miracle play, knew that they were in the presence and the hearing of an immense masterwork. Throughout the evening, by their applause, and afterwards, by their comment, they plainly showed their unalloyed pleasure with the new acquaintance, since the work had been given hitherto only at its inaugural in Cincinnati, May 1918. Then there may be some true cause for wonder that it was only here and there an isolated case of a New York critic who felt the need for more time for deliberation in bringing a final appraisal of the work. The wonder is all the greater since Mr. Kelley's score is created out of musical materials of truly elemental simplicity, though in the manner and with the skill of a consummate master of instrumental and orchestral invention he has added many a unique and effective touch.

The words of John Bunyan's poem had been ordered for Mr. Kelley's musical setting, by Mrs. Elizabeth Hodginson of Cincinnati. The solo requirements are an "Angel," sung on twenty-four hours' notice by Vera Curtis, soprano of the Metropolitan Opera, substituting for Mabel Garrison, who was suddenly indisposed; a First Shepherd, sung at the composer's 'request by Master Edvel, boy soprano, in place of Marie Sundelius, who was first announced for the part. "Madam Bubble," sung by contralto, Julia Claussen; the tenor roles of an Atheist and an Evangelist, both sung by Lambert Murphy; the baritone roles of "Christian" and "Faithful," both sung by Reinald Werrenrath; the "Apollyon," sung by bass, Fred Patton; the bass roles of "Dreamer" and "Mr. Money-Love," sung by bass, Royal Dadmun. The usual choral forces were augmented by many children, to total about 1,500.

The score of "Pilgrim's Progress" is divided into three

about 1,500.

The score of "Pilgrim's Progress" is divided into three main parts further subdivided in a brief prologue for the "Dreamer," and seven other general topics, as "The City of Destruction" (five numbers), "The Wicket-Gate" (two numbers), "Valley of Humiliation" (four numbers), "Vanity Fair" (six numbers), "The Delectable Mountain" (four numbers), "Crossing of the River" (one number), and "The Celestial City" (two numbers). It was also at the composer's request that the section entitled "The Delectable Mountain" was omitted from the New York rendition, thus reducing the complete performance time from two and a quarter hours, to an hour and fifty-five minutes.

from two and a quarter hours, to an hour and hfty-five minutes.

A true chronicle of the New York festival performance is nothing but a record of beautiful accomplishment by all the forces participating. Throughout the evening the vast chorus set in with the same promptness, sang with the same vigor and quality which had made their work in "Elijah" remarkable. For the sole honors it was impossible to say where the greatest belonged. One of the heaviest assignments was that for Mr. Werrenrath, whose singing was a pure delight. Miss Curtis made most effective use of her emergency, so that her rendition lacked nothing in assurance or quality. Mme. Claussen as contralto was fortunately equipped both with voice and skill for music which was often written high, repeatedly holding to high A. Mr. Murphy's voice seemed to accumulate both vigor and warmth as the performance went on, and Mr. Dadmun always sang brilliantly and as a musician. The boy voice of young Edvel seemed strangely unin-

tensified when heard among mature voices, but his work gave pleasure, and as a shepherd boy he was fully entitled to the lines he gave—"I am content with what I have." Mr. Tittman's assignment called for work in many numbers, for which he also had abundant voice and mature musical style. Then Mr. Patton's one heavy assignment as "Apollyon," singing "I come like a storm, destroying wind," proved to be a hundred per cent, storm, and it is very doubtful if any one moment of the entire festival was more intensely permeated with drama than this.

this. On the occasion of the very first giving of Mr. Kelley's miracle play, at Cincinnati in 1918, the MUSICAL COURTER report contained many details concerning the great beauty and effectiveness of the composition, and all of that is corroborated by the present rendition in New York. It is as if the composer's inspirational resources were unlimited, and whenever he needed a theme or an orchestral effect to assist in his characterization, he sat down and wrote it, out of the vast wealth of his store. There is no possible ground to doubt that the work will become known as a great classic, fortunately combining every element which musicianship demands with every other element which is gauged for the entertainment of the public.

SATURDAY. APRIL 10 (MATINEE.)

The Bach-Beethoven-Brahms program of Saturday afternoon enlisted the great Bach Choir of Bethlehem, Pa., singing here under its own director, Dr. J. Fred Wolle; the New York Symphony Orchestra, playing the Beethoven fifth symphony Under Mr. Damrosch, and the accompaniment to the Brahms double concert for violin and cello, with Jascha Heifetz and Pablo Casals as soloists.

accompaniment to the Brahms double concert for violin and cello, with Jascha Heifetz and Pablo Casals as soloists.

Notwithstanding Mr. Damrosch's ideal reading of the symphony, and Heifetz and Casals' likewise ideal giving of the concerto, it was inevitable that the chief interest should center upon the great choir and the musical literature it brought. The singers began with two choruses with orchestra, from Bach's Easter cantata, "Bide With Us," then sang four numbers unaccompanied, "Wake, My Heart," "O Joy! to Know," "Glory Now to Thee" and "World, Farewell," all from different cantatas by Bach. The last offering was the "Cum Sancto Spiritu" from the B minor mass, with the orchestral accompaniment. The choir's work proved to be an unending succession of exquisite effects in light and shade, which certainly place the organization as one of the finest in existence. Everywhere the bend of the voices with Bach's uniquely crystal instrumentation was a source of richest enjoyment. Thus it was that the character of the entire program and the manner of its giving became one of the high points of the festival.

SATURDAY, APRIL 10 (EVENING).

SATURDAY, APRIL 10 (EVENING)

The fifth concert of the Festival of Music given by the Oratorio Society of New York in the Seventy-first Regiment Armory attracted a very large audience. On this occasion Berlioz's "The Damnation of Faust" was presented with the following soloists: Marguerite, Florence Easton; Faust, Orville Harrold; Mephistopheles, Leon Rothier, and Brander, Fred Patton. This great and inspiring work was produced with all the fire and spirit that it demands. Soloists, chorus and orchestra responded to every wish of the conductor, thus making this performance an especially artistic and interesting one.

one.

Orville Harrold scored a tremendous success, as his rich and powerful voice filled the vast auditorium with splendid effect. Florence Easton was also in superb voice and received enthusiastic applause. Leon Rothier sang his numbers in a commendable manner and Fred Patton as well contributed much to the evening's enjoyment.

SUNDAY, APRIL 11.

The Oratorio Society's great Festival of Music came to a brilliant close last Sunday afternoon when, what was suitably termed a "popular and farewell program," brought out a huge audience. In place of Tetrazzini, who was advertised as the soloist, Ernestine Schumann-Heink, the famed contralto, contributed her art. It was fittingly brought out a huge audience. In place of Tetrazzini, who was advertised as the soloist, Ernestine Schumann-Heink, the famed contralto, contributed her art. It was fittingly called a farewell program, inasmuch as this concert marked the last public appearance here of the Symphony Society before its European tour. And even more than that, it proved a splendid occasion for the members of both this and the Oratorio Society, as well as an enthusiastic public to show their keen appreciation of all that Conductor Walter Damrosch has done to further the interests of these societies, and to give the public opportunities of

hearing programs of beautiful music presented by well trained singers and players.

As was to be expected, the armory was full, not crowded but with few seats unoccupied. The program opened with "The Star Spangled Banner," after which a stirring rendition of Wagner's "Rienzi" overture was given by the orchestra, which had been enlarged for these festival appearances. Conductor Damrosch directed with his usual skill and the men responded to every movement of his baton, and the result was an inspiring performance.

of his baton, and the result was an inspiring performance.

An announcement was then made regarding the change of program and of Mme. Schumann-Heink's numbers, the first being Vitella's aria from Mozart's "Titus." This was exquisitely given as only a real artist could give it. Thunderous applause followed, which for a while prevented the program from being continued. The great contralto held the huge audience spell bound and there were many who smiled and wept in turn according to the sentiment of the songs. Later she included in a group, "When Two Lovers Are Parted" (Secchi), "The Home Road" (John Alden Carpenter), "Have You Seen Him In France" (Ward Stephens), "Taps" (arranged by Pasternack), "An Indian Love Song" (Lieurance), with violin obligato played by Nipa Fletcher, and Arditi's "Bolero." Katharine Hoffman was her excellent accompanist. For one to go into detail about this great artist's singing seems unnecessary. There is but one Schumann-Heink and she fulfilled every expectation and only left the huge audience touched to the heart and with a desire for more.

for more.

Mme. Tetrazzini was to have sung the solo part in the Inflammatus from the "Stabat Mater" (Rossini), but in her absence, the solo was omitted. As has already been stated in earlier reports the work of the chorus was of

her absence, the solo was omitted. As has already been stated in earlier reports the work of the chorus was of a superb order.

The orchestra's additional contributions on this occasion were three numbers from Saint-Saëns' "Henry VIII" music—"The Gypsy," "Scotch Idyl" and "Irish Gigue;" two movements from the Tschaikowsky "Pathetique" symphony, and as a final selection, the last movement from Haydn's "Farewell" symphony, during which each musician blew out his candle and left the stage, Conductor Damrosch being the last. Then followed thunderous applause during which flowers were thrown at Mr. Damrosch by the chorus members. In their midst suddenly appeared Mme. Schumann-Heink, who, carrying a bouquet of red roses, threw them one by one at the conductor. From the floor in front of the stage the orchestra played "Auld Lang Syne" and Mme. Schumann-Heink, the chorus and audience joined in singing it. When the audience refused to leave and handclapping continued, Mr. Damrosch addressed the assembly, thanking all for their co-operation and expressing his belief that at last the acoustic difficulties of armory concerts had evidently been solved and that these government buildings could and ought to be used oftener for such festive occasions, and a greater cultivation of choral music. A large floral wreath was the gift of the societies to this great man and musician.

Leila Lyon Topping at Woman's Press Club

At the Waldorf-Astoria Hotel on March 27, Leila Lyon Topping appeared for the Woman's Press Club in a group of compositions by Gliere, Borodin, Moussorgsky and Rachmaninoff. Her interpretations were full of color and showed a dramatic sense of values and unusual sympathy with the Slav temperament and ability to create a mood. She was warmly applauded, and at the informal reception which followed received quite an ovation.

Many Sing Scott Songs at Easter

John Prindle Scott's sacred songs at Easter

John Prindle Scott's sacred songs were on a number of
New York church programs on Easter Sunday. Elizabeth
Tudor, soprano, and George Macnoe, tenor, each sang
"Angels Roll the Rock Away." Josie Marshall, soprano,
sang the new Easter offertory, "Christ Is Risen," and
Robert Quait, tenor at the West End Collegiate Church,
repeated his dramatic rendition of Mr. Scott's latest sacred song, "Light."

Columbia Records Skilton's Indian Dances

The Columbia Graphophone Company published in its February catalogue a double record of the two Indian dances by Charles Sanford Skilton, of the University of Kansas. The ceremonial primitive religion of the Deer Dance is recorded with great impressiveness, and the War Dance is rendered with brilliancy. In both pieces the Indian drum is successfully reproduced.

ROBERT QUAIT and his manager believe it unwise and unfair to the large number of important organizations which have engaged him, to accept any more engagements for this spring.

Contracts are being made now for next Season.

MUSIC ON THE PACIFIC SLOPE

BRASLAU WARMLY RECEIVED IN OAKLAND AND BERKELEY

Metropolitan Contralto's Many Attributes Recognized by Large Audiences—Rotary Club to Pay Initial Expenses for New People's Community Chorus-Notes

Chorus—Notes

Oakland, Cal., March 13, 1920.—Sophie Braslau, prima donna contralto of the Metropolitan Opera Company, is unusually equipped with every attribute that goes to make up a great artist, as the people of Oakland, assembled in the Municipal Opera House, March 8, realized long before she had sung many numbers of an unusually interesting program. She was, in fact, recalled several times after her first group and responded with an encore. Her voice is one of great richness, power and beauty, and her encores—especially Cadman's "Robin Woman's Song," from "Shanewis"—added not a little to her popularity as an interpretative artist. Miss Braslau was the fourth attraction of the very successful Artists' Concerts Series, now in the fifth season, under the auspices of the music section of Oakland Teachers' Association, with Miss Z. W. Potter as manager.

Berkeley Musical Association Features Braslau.

BERKELEY MUSICAL ASSOCIATION FEATURES BRASLAU.

The Berkeley Musical Association Pearunes Buastau.

The Berkeley Musical Association also featured Miss Braslau for the third concert of its tenth season, which took place in the Harmon Gymnasium, Berkeley, March 9. This audience, as well, accorded the contralto a very warm reception, for she was in splendid form and had chosen

a program that appealed to the 1,500 or so members present. A word of high praise should be given Eleanor Scheib, at the piano for both recitals, as her accompaniments at all times were a delight to the most exacting artistic sense. The secretary of this very popular musical association is Julian R. Waybur.

People's Community Chorus to Be Formed.

Propile's Community Chorus to Be Formed.

Two preliminary meetings have been held at Community Service headquarters for the purpose of organizing a large Community Chorus. Officers elected were: President, Harry Schroeder, of the Oakland Rotary Club; vice-president, Charles Gass, and secretary, Geraldine Swafford. The executive committee members chosen were: D. E. Graves, Mrs. W. P. l'Hommedieu, Elizabeth Robinson and Blanche Hillegass.

The first rehearsal of the chorus is to take place March 23, at Chabot Hall. Then weekly meetings will be held. Alexander Stewart is to direct the preliminary rehearsals, and Roy D. McCarthy will be organizer and assistant director. The Oakland Rotary Club has offered to pay the expenses of the chorus for the first two months, and, under its auspices, a festival concert of "Home Songs" will be given in May in aid of the Boy Scouts.

Prominent musicians who have been asked to serve on an advisory committee are as follows: Paul Steindorff, choragus of the University of California; Glenn H. Woods, supervisor music Oakland Public Schools; Edwin Dunbar Crandall, director Oakland Orpheus; Fred Woodward, choir director First Baptist Church; Mrs. Bessie Beatty Rowland, choir director First Methodist Church;

Percy A. R. Dow, director St. Cecilia Club; Walter Ken-nedy, choir director First Presbyterian Church; Lowell Redfield, Charles O. Kimball, Mme. Eurene Neustadt and the Alameda County Music Teachers' Association.

NOTED CONDUCTOR SEEKS MUNICIPAL BAND POSITION. Patrick Conway, now stationed at Miami, Fla., who conducted one of the Panama-Pacific Exposition bands in San Francisco, and leader of an orchestra that has appeared in this city on numerous occasions, has made application to Mayor Davie for the position of conductor of the proposed municipal band, plans for which are now being made, R. C. Durant having offered to furnish \$50,000 out of the yearly sum of \$100,000 necessary.

NOTES.

Notes.

Olive Reed, the rising young local violinist, was the soloist recently at the Universalist Church.

Charles Keeler, Berkeley poet, was inaugurated president of the California Writers' Club at a dinner of 125 members and friends at Hotel Whitecotton, Berkeley, March 10.

The Marion Morgan Dancers top the bill at the Oakland Orpheum this week. Miss Morgan directs the dances and Robert Hurd the music.

Edith Benjamin, of Oakland, is meeting with much success with her vocal work in New York, having become a pupil of Percy Hector Stephens; she is also coaching with Kurt Schindler and doing concert work in both New York and Pennsylvania.

Orley See, the well known violinist, who has chosen Oakland for his home, recently gave two recitals before large and appreciative audiences. The first, at the High School, with Frederick Freeman as accompanist, and the second in the Palm Court of the Palace Hotel, San Francisco, with Henry Van Dyke at the piano.

A singing society recently organized at the Y. M. C. A. (Continued on page 39.)

(Continued on page 39.)

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REVIEWS AND NEW MUSIC

CLAYTON F. SUMMY COMPANY, CHICAGO AND LONDON

"Peter, Peter," and Other Pieces for the Piano, by John Mokrejs

John Mokrejs

"Peter, Peter" is a humorous-little piece, grade one to two, with
the celebrated text printed under the tune, it is not however, the
well-known black-key tune played by all American youths,
"From a Tama Pow-wow" is of Indian character, a little more
difficult, staccato chords (fifths) etc., predominating. It has distinct character.

"Kite Flying" is interesting, marked senza pedal, and all three
pieces have the fingering marked; dedicated "To Helen."

Twelve Little Duets for the Piano, by L. Leslie Loth

These duets are planned for teacher and pupil, the pupil playing the casy treble part, the teacher the bass. The two books are processive. Beginning with whole and half notes, continuing into arters and eighths, some legato, others staccato, the second volume is syncopations, triplets, sixteenth notes, etc., each short piece ith its own title. "Dolly's Dream," "Pensive," "D'itiwood," Valeette," "Dancing Gnomes," "On Italian Shores," cover the first dume. Volume It has "April Rain," "Tarantelle," "Two Voices," fouth and "Cangone," the last-named being a fine march.

Folk Tunes, Arranged for Piano by Mary Moore

Folk Tunes, Arranged for Plano by Mary Moore
Arranged in very simple form, for instructive use, these folk
tunes include "Hot Cross Buns," "London Bridge Is Falling Down,"
"Trot, Trot," "Long Time Ago," "Winter Adieu," "Baa, Baa, Black
Sheep," "The Elf-Man," "Cuckoo," "See, Saw, Margery Daw,"
"John Cook's Little Grey Mare." The writer confesses he does
not know all these, but they are very tuneful, simple, good for little folks. The aim of the composer is to take over to the piano
the material with which the child is already acquainted, and
through it to introduce the art of piano playing. The book is not
intended as a course of studies, according to the composer, but as
a means of interesting the child.

"The World's Jubilee," Song of Triumph, Words by

John F. Howard, Music by Harvey B. Gaul or medium voice and piano. Also for unison chorus. It is a ching song, full of splendid verve, telling of "joyous bugles,"

"war-worn Old Glory," "welcome home, triumphant legions!" The chorus is full of swing, and the whole song sounds as if meant for popular or community singing. Range low C to high E, with F optional.

"Mother of My Heart," Ballad for Medium Voice and Piano, Words by C. S. Montayne, Music by Frank

H. Grey

This is an idealized Irish-spirit soug; certain sequences give it that peculiar melodic outline. It is a song to one's mother expressed in real music. Range low D to high E.

"Over the Steppe," for High or Medium Voice, Poem by A. Pleshtcherieff, English Version by Deems Taylor and Kurt Schindler, Music by Gretchaninoff

It took two men to try to translate this Russian poem, which cals with the sad Steppe, solitude, the shadowy night, when never nightingale sings, nowhere a star in the skies. Then

"Hardly I know why so suddenly visions of thee arise: Visions of thee, my beloved one, limpid fair as the day. Smiling upon me thine image brings brightness that the gray."

the gray."

This is a beautiful song, beginning on lowest tones of the piano, picturing the solitude, all in minor. Faster movement appears on mention of the beloved, with a lyric outburst of voice and piano, on high notes. There follows mention of the nightingale, who now sings, the piano trilling bird-like, and the song dies away to double notes in the accompaniment. Miles above most of the songs issued nowadays, for Gretchaninoff was a master of melody and harmony. Range from low C to high G.

TOWNER BROTHERS, FRESNO, CAL.

"O Heart of Mine," Song by Earl Towner

This is an inspired love-song by a composer who will be better
known in the East, if he keeps up the fluent melodiousness and excellent musicianship of this sample song. It starts on the piano
with a burst of lyric joyousness, triplet chords for the right hand,
with sextolets in the left.

in the left.

"I saw a light within your eyes,
O heart of mine!
It thrilled me with a glad surprise,
O heart of mine!"

Then it moves on in faster tempo, to words expressing beautiful devotion, the same arpeggio bass continuing, and ending with the

piano prelude dedicated "To My Wife." For soprano and mezzo

"In Flanders Fields," Song by Earl Towner

The serious poem by Lieut. Col. John D. McCrae is here set to equally serious, worthy music, mostly in minor. It begins contemplatively, with a little hastening, then goes to the major key, telling of the larks in the sky. Modulations bring it to another key, when "We are the dead," etc., follows, the stance ending very softly. Following a pause, at once fortissimo, is sung

g a pause, at once fortissimo, is sung
"Take up our quarrel with the foe;
To you from failing hands we throw the torch,
Be yours to hold it high."

Then the music is again quiet, ending very softly, all of it in quite simple style, and avoiding the ambiguous complications of many musical settings of the same work. Its simplicity will make it all the more effective. Dedicated "To Julia Jack," Also for high and

God Keep You," Song by Earl Towner

Madeline Bridges has written this short poem which is set to fine music, all too brief, and dedicated to Louise Homer. The poem is one beseeching the Omnipotent to guard the beloved "all this lonely night" and also "Through the battle of the day." (The composer must have referred to New York and the two "daily battles," getting in and out of subway-jammed-cars). It reaches climax on the stanza which reads:

"God keep you,

Nay, beloved soul, how vain

How poor is prayer!

I can but say again and yet again,
God keep you everytime and everywhere."

Simplicity of harmony allied with singable vocal part, all in keeping with the texts—these are the points of special merit in these three songs by Towner, whose further output will be awaited with interest.

J. F. SCHROEDER, NEW YORK
"At the Spinning Wheel," for Piano, by Gottfried Kritzler

Kritzler

Mendelssohn wrote the original "Spinning Wheel" for piano, since which Ellmenreich, Raff, Wagner (in the "Flying Dutchman") and Flotow (in "Martha") are only a few who have done the same thing. Here is one of three printed pages, in B flat, with the usual running figure, sixteenth notes for the right hand, over which melody floats. It is a charming, graceful melody, too, vivacity and brightness marking it. The second part is in the dominant major key, the sixteenth-note figure being transferred to the bass, the right hand playing the melody in double notes. Even an unrhythmical pupil can play this piece in strict time, for it simply keeps a going without stop. It is about grade three, contains no octaves, is suitable for small hands, and sounds vastly more difficult than it really is. Over the introduction is printed the poem by John Francis Walter, beginning:

"Merrily, cheerily, noiselessly whirring,
Swings the wheel, spins the reel, while the foot's stirring."

It is dedicated "To My Wife, Amelia," The composer is well known as professor of piano at the New York American Conservatory of Music, Hein and Fraemcke, directors.

"Valse de Salon," for Piano, by Mabel Besthoff

Mabel Besthoff, a "child wonder," about a dozen years ago com-

"Valse de Salon," for Piano, by Mabel Besthoff
Mabel Besthoff, a "child wonder," about a dozen years ago composed "A Little Caprice," showing talent in this line. "Valse de
Salon" is of vastly more importance, naturally, and the present
writer has also heard a triumphal march (manuscript) by the same
composer which was both brilliant and dignified. The waltz is of
three pages, in E flat, marked "slow," and contains much that is
graceful, poetic, and therefore beautiful. The melody appears
originally in the bass, then is transferred to the treble, with wide
reaches in chords in the bass accompaniment; the middle section in
the sub-dominant is built on much the same musical idea. About
grade three.

Song Without Words," for Piano, by E. Haberbier

This is a posthumous two-page piece, with a singing melody played principally by the little finger of the right hand, the rest of the hand being busy with its portion of the rapid accompaniment, which is a figure of sixteenth triplets, divided between the hands. It dies away on reiteration of the tone A flat, About grade four.

J. FISCHER & BROTHER, NEW YORK "Are You For Me or Against Me?" a Song of Loyalty, by Fay Foster

by Fay Foster

The talented composer of "The Americans Come!" composed this patriotic song for the prize competition instituted by the New York American, last year, and it was the only prize-winning song by a woman out of 10,000 entries. In brackets is printed, "The Question of the Flag," explaining the title, the stanzas beginning:

"Are you for me, or against me?" asked the flag as it went by. "We are for you, We are for you!" said the people in reply."

The question comes from the stars, from the "White Stripes and the Red," and the final answer is "God be with us, we are for you."

To this original query and reply by the poet, M. L. Hammel, Fay Foster has set dignified music, some of which must be sung with solemnity and great feeling, especially the fourth stanza. It is to be had in seven arrangements, as follows: In unison, range D below the treble clef to E, fourth space; for two parts (duet); for soprano, alto and baritone; for mixed voices; for male vices; unison or mixed voices in unison, and also for solo voice, medium key. It is dedicated "To those who have given their best beloved and dearest in defense of the flag," and is especially recommended for use on Decoration Day, May 30; Flag Day, June 14, or Fourth of July, which this year falls on Sunday.

"On the Mount," Organ Solo, by J. Frank Frysinger

An easy piece of four pages which sounds like a song, melodious the solo-aton being a flute on the Choir or Great organ,

"On the Mount," Organ Solo, by J. Frank Frysinger

An easy piece of four pages which sounds like a song, melodious
throughout, the solo-stop being a flute on the Choir or Great organ,
coupled to strings on the swell. This melody follows the introduction or diminished sevenths. A middle section in another related
key is marked "vox humana," later with flutes of different pitches.
Repetition of the first melody follows, and closes the fine little
piece, which can be played on an organ of two manuals.

"Intermezzo," by A. Walter Kramer, Arranged by
Clarence Eddy for Organ

This composer is achieving reputation for particularly delicate and refined music, with definite melody, supplemented by unusual harmonies, so-called "modern," yet not of the far-fetched type of discordant affectation. It is so constructed that one might imagine it a dialogue between "he" and "she," the question and answer occurring eight times in the course of the music. A middle section in minor is full of fancy, capricious; then follows the original question and answer, and dies away on the vox celestis, acoline, and chimes. The dedication says "For Claire," who, it is suggested, ought to reply to this reiterated questioning.

Both Frysinger and Kramer pieces are printed in oblong folio, a form much commended by all organists, for it keeps the printed page low on the music-rack, bringing it within easy vision of the player.

Minnie McConnell to Give Free Scholarships

Minnie McConnell to Give Free Scholarships
A most interesting pupils' recital was given at the
Minnie McConnell studios in the Metropolitan Opera
House Building in New York on Tuesday afternoon,
March 30. The program was presented by Vera Presnail, Madge Waters, Marie McConnell and Nancy Ginn,
sopranos; Constance Paulton, contralto; Louis F. Rosen
and Larry Lahey, tenors, and Wells W. Ginn, bass. The
next of these monthly recitals will be an invitation affair
and will be given by several advanced pupils. Mrs. McConnell plans to give three free scholarships, one each for
soprano, tenor and bass. Appointments for voice trial
can be made at her residence-studio at 839 West End
avenue, New-York City, or by telephoning Riverside 2203.

Annual Meeting of West Virginia S. F. M. C.

On April 28, 29 and 30 the annual meeting of the West Virginia State Federation of Musical Clubs will be held at Buckhannon, W. Va.

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I. To make America the Music Center of the World.

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 (a) By establishing a great National Center in New York City.

 (b) By maintaining the position America now holds in the musical world.

 (c) By making adequate preparation to give the best musical and artistic training
 - in our own country to the American student. By co-operating with all National Musical Organizations to establish musical standards, and uniform plans for work in every state.
- (2) By Legislation, through stimulating popular demand in every state for the passage of two bills by Congress:
 - A bill providing for a Department of Education which shall include a Bureau of Music and Art, and which shall be represented in the President's Cabinet by a Secretary of Education.
 - A bill providing for the construction and maintenance of a National Conservatory and Branches.
- (3)
- By Education, through co-operation with the National Music Supervisors.

 (a) By securing recognition of Music as essential factors of Education for which Credits shall be given whether taught in public or private schools or in-dependently by "qualified" instructors.

 By stimulating musical appreciation and the study of music by instituting and supervising music memory contests of students in schools and junior clubs.

II. To make Music useful in the Civic Life of America.

- By aiding the Americanization movement and by fostering Community Music in all its varied activities.
- By co-operating with the American Legion to encourage the development of musical appreciation and to aid the returned soldier citizens in giving musical entertainments.

III. To Promote and Develop American Musical Art.

- By giving American artists an equal opportunity with foreign artists in concert and opera, and by encouraging the use of the English language and by using the finest
- opera, and by encouraging the use of the English language and by using the miest translations of foreign texts in concert and opera.

 By encouraging American composers by providing hearings of their works, and by giving prizes and commissions to worthy composers.

 By founding district art centers for rest and recreation, which shall give opportunity for creative and interpretative work; and by aiding the MacDowell Colony at Peterborough, N. H., through the MacDowell League of the National Federation of Musical Clubs, as outlined in the Federation Manual.

 By holding state, district and national festivals, and by conducting state, district, and national contests for young professional musicians of America, and by giving prizes and providing concert engagements for the winners of the contests of the
- prizes and providing concert engagements for the winners of the contests of the National Federation of Musical Clubs.
- By founding a Loan Fund for deserving artists and composers.

"American" includes all naturalized citizens of the United States of America.

(Approved by the Board of Managers in session October as to November 1, 1919, Akron, Ohio.)

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BERLIN

(Continued from page 12.)
old wonder child with the efflucient name of Rio Gebhart,
wearing lace collar and knickers. He conducts the philharmonic next week!

BERLIN "POPS."

harmonic next week!

BERLIN "POPS."

Quite another matter are the various popular symphony concerts being given in Berlin and suburbs for the working classes. Foremost among them are, of course, those of the Philharmonic Society, conducted by that solid musician and Nikisch disciple, Richard Hagel. The concertmaster of the orchestra, Géza Kresz, is the favorite soloist at these concerts, and has made his audience acquainted with all the great violin concertos, by worthy and often beautiful readings. The rumored resignation of this artist, who, is being more and more sought as a virtuoso, will be a serious loss to the orchestra, especially in its educational work.

Then there are the various concerts of the Workingmen's Education Committees. In order to get a genuine impression of this sort of function we made the long journey down to Neukölln, the late center of revolutionary conflicts. It has the largest hall in Berlin, called "Neue Welt," holding some three or four thousand people.

The popular concert announced for the evening was popular in the severest sense of the word. In this case the program tells the story: Mozart's "Titus" overture followed Beethoven's second symphony; then a duet and an aria from "Der Freischütz." The Coronation March from Kretschmer's "Folkunger" opened the second part. Two pieces from Grieg's "Peer Gynt" suite came next, and Smetana's symphonic poem "Vltava" wound up the evening.

The hall was packed with people, although the admis-

and Smetana's symphonic poem "Vltava" wound up the evening.

The hall was packed with people, although the admission for all seats was uniformly two marks (not cheap for Berlin popular concerts, considering that those of the Philharmonic Orchestra can be attended for one mark (fifty). But music is easily as popular as the movies in Berlin, and even the workman does not mind paying to sit down for two hours and a half to listen to the classics. This is to a large extent the result of the Workman's Education Committees' campaign. These committees have been trying for more than twenty years to arouse the interest of what used to be called the "lower classes" in the higher manifestations of culture. It was hard work in the beginning, and it is not long since the results have been felt beyond the range of the workmen's organizations. But this Neukölln popular concert shows that the organization is no longer necessary. People are now going to concerts without being pushed. The problem here is not how to get people to listen to music, but how to supply enough music for the demand.

Cadman Always Active

Cadman Always Active

Charles Wakefield Cadman, American composer, whose habitat is Los Angeles, left that city for a short concert tour with Tsianina, Indian soprano, which opened in Oklahoma and ends in Ohio, his first date being on April I. Among the engagements are the Cincinnati Musical Club, the spring festival at the State Normal College at Bowling Green, Ohio, and the Adrian, Mich., Artist Course. About the middle of April Mr. Cadman is booked to be in New York where he plans to make the preliminary sketches of a new short opera with Nelle Richmond Eberhart, librettist of his successful metropolitan opera, "Shanewis." The Acolian Company has secured his services for the making of new Cadman piano records with the Duo-Art piano.

Mr. Cadman will be in and around New York until May 10 and a number of social and musical events have been planned in his honor. He has not been in the metropolis since the production the first season of his opera in 1918, and although he has planned no public recital during this visit, his presence will be hailed by his many friends and acquaintances. Mr. Cadman will make his headquarters at the Eberhart home in Brooklyn during his sojourn.

On his return to California he will appear with the San Francisco Choral Society when his new part song, "The Sunset Trail," will be given. This song, by the way, was sung by the Los Angeles Oratorio Society and the Denver Municipal Chorus with fine success this month. Following his final concert dates Cadman will begin work on part of the music for the new Ferdinand Earle picture production of Omar Khayam's "Rubaiyat," and is to furnish the overture and several orchestral episodes for that highly artistic film.

Reisenfeld to Play Violin at Hammerstein Memorial Concert

Hammerstein Memorial Concert

Efforts are being made by the committee in charge of
the gala concert at the Hippodrome on Sunday evening,
May 2, in behalf of the Oscar Hammerstein Memorial
Foundation Fund, to round up for participation in the
program as many as possible of the former artists of
Mr. Hammerstein's operatic organizations.

Luisa Tétrazzini, as already announced, will be a distinguishing feature of the occasion, and others who so
far have offered their services are Emma Trentini, Marguerite Sylva, Eleanore de Cisneros, Frank Pollack and
Arthur Phillips.

It was announced more recently that Dr. Hugo Riesenfeld, who twelve years ago was concertmaster of Mr.
Hammerstein's Manhattan Opera Company, and now is
managing director of the Rivoli and Rialto Theaters, has
promised to pick up his fiddle again, and, he says, if he
has not lost all his technic, he will make his "farewell appearance" in public as a violin virtuoso. Dr. Riesenfeld
says he can give a fairly satisfactory rendering of the
"Meditation" from "Thais," which he was the first to play
at an operatic performance in this country.

Phillip Gordon's Last Recital

Phillip Gordon, who has given two piano recitals already this season, will make a third and final appearance at Aeolian Hall on Sunday afternoon, April 18. His program will feature the Schumann sonata in G minor, and he will also play, among other numbers, the same composer's toccata and "Contrabandista."

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[Attention, anonymous letter writers, attention!!!
Recently there have been many anonymous letters received by the Information Bureau. It is against the rule of this department to answer such communications, and notice is given that all letters, to receive an answer, must have the name of the writer attached and address given. No attention will be paid to others. The many letters of thanks received prove the value of the information that has been given to inquirers. If you are serious in your question, sign your name and receive the benefit of the Information Bureau's answers.]

WHAT HAS HE DONE?

What Has He Done?

"Can you give me any information regarding the work of Frederick Southwick, baritone? Has he given an Aeolian Hall recital, or made any appearance in New York? I would like to know something about his work."

At Aeolian Hall there is no record of Mr. Southwick having given his own recital, but he may have appeared as assisting artist in which case his name would not be registered there. Inquiries failed to obtain any particulars of his work in this city.

"I am very anxious to find my old friend Mr. Pick, who used to accompany Scalchi, the great contraito."

It is so many years since Scalchi last appeared in this country that no one appears to remember anything about her accompanis. If any of his friends can give information about Mr. Pick, it will be received with thanks, and forwarded to the inquirer.

An Opena Scholarship.

AN OPERA SCHOLARSHIP.

AN OPPEA SCHOLARSHIP.

"Would you be kind enough to inform me if there are any scholarships available for a singer? It is usually for a pianist, it seems to me, that scholarships are given, and the singers are not taken so much into consideration. I would like to study but have not the means to do so, and if there is a scholarship that I could compete for, it would be of great help to me."

There is a scholarship of \$1,000 value offered by the Milton Aborn School of Operatic Training. This scholarship is still open and yet "to be awarded." If you will write direct to the Milton Aborn School, 127 West 38th street, New York City, you will be furnished with all the details. There is a special summer session at the school which gives a fine opportunity for commencing or continuing studies.

CLERGYMEN'S CHILDREN.

CLERGYMEN'S CHILDREN.

"I am writing a book to be entitled 'Children of the Clergy, or the Worst Children in the World' and want the names of any children of ministers who have accomplished things in a musical way. One need not be ashamed to appear in auch company. Send names and addresses, also any interesting anecdotes or amusing stories connected with children of ministers."

This is a subject that should be of interest showing, as it will, the fallacy of the popular belief that ministers' children all turn out badly. Unfortunately there are no available statistics on this subject. The musical dictionaries seldom make mention of the profession of the father of a nusician, and in o case where mention is made does the name of minister occur. It is usually considered sufficient, apparently, that the place and date of birth is given, and it is a rare occurrence of the parents are mentioned.

The Information Departmen would be placed to receive data pertaining to this subject of ministers' children in music, as there is undoubtedly a large number of well known musicians, men and women, who are children of the clergy.

PUBLIC SCHOOL MUSIC COURSES.

PUBLIC SCHOOL MUSIC COURSES.

"Could you kindly advise me as to an accredited school in the city of New York which offers courses in Public School music for teaching or supervising?"

The schools giving accredited music courses are Institute of Musical Art and New York University. The College of the City of New York, Hunter College, and the New York College of Musicall have special public school courses. Those who are eligible for examinations as special teachers of music in New York City, should communicate with the Board of Examiners, 500 Park Avenue. GROUP SINGING IN GIRLS' COLLEGES.

"Can you tell me where I can find helpful suggestions for group singing in giris' colleges? I am very desirous of finding such a course or list and should greatly appreciate any information you could give me."

Among the catalogues of music that have been received by the Information Department is one from the Oliver Diston Company, Boston, Mass. It is a catalogue especially devoted to music for women's voices. Your name and address have been sent to the Oliver Diston Company, who will forward you one of its catalogues. You should be able to find much that would be of interest to the girls as there are many arrangements for two, three, four or more voices.

THEIR ADDRESSES

"Will you please advise me as to the business or home addresses of the following singers: Julia Culp, Charles Dalmores, Alma Gluck, Antonio Scotti, Emma Calve, Anna Case? I know Mr. Scotti is with the Metropolitan Opera Company but I would like to have the address of the Scotti Opera Company if it has an office."

Julia Culp, care Antonia Sawyer, Aeolian Hall; Charles Dalmores, care Chicago Opera Association, Chicago, Ill.; Alma Gluck, care Wolfaohn Bureau, r. West 34th St.; Antonio Scotti, care Metropolitan Opera Company; Emma Calve, Chateau, Cabrières, Aguessac, Aveyron, France; Anna Case, care Metropolitan Musical Bureau, Aeolian Hall.

WHERE DO THEY LIVE?

"Will you kindly advise me, if you know, in what city in Italy Puccini, also Mascagni live, if they live in Italy? If not, can you tell-me where they do live?"
Puccini, Torre del Lago, Toscana, Italy. Mascagni, Rome, Italy.

ADDRESS WANTED OF MAY EDWARDS.

"Can you give me the address of May Edwards, who at one time was studying piano in Leipsic? Afterwards she was under Leschetisky in Vienna and returned to New York where she gave lessons, also in Brooklyn in 1909-12 or thereabouts. She also taught literature and other branches of learning. Formerly resided in Brooklyn, also in Mountainville, N. Y."

The Information Department will be greatly obliged to anyone who will send in the address of Miss Edwards. The matter is one of importance.

WHO WAS HAMLET?

"Can you tell me who sang the role of Hamlet in New York when it was produced about twenty years ago at the Metro-politan?"

Where It was predicted and the performance given January 1, 1897, when Lasalle was Hamlet and Clementine de Vere, Ophelia. Mme. de Vere took the role as substitute for Calve who had a sore throat and could not sing. There was an account of this performance in the Musical Couling of January 6, 1897.

There had been other performances of "Hamlet" at the Metropolitan Opera House, one in 189,594 with two performances in 189,596. "Hamlet" was sung again November 19, 1912 by the Chicago-Philadelphia Opera Company with Ruffo as Hamlet and Alice Zeppelli as Ophelia, In writing of this opera Gustav Kobbe said: "It has met the fate of practically all operas in which the principal character is a baritone—esteem from musicians but indifference on the part of the public." The first performance in America was at the Academy of Music, March 28, 1872, Christiac Nilsson, Annie Louise Cary and Brignoli taking the leading roles.

WHERE IS SHE?

"Will you kindly inform me as to the whereabouts of Pran-sca Milani, soprano. A few years ago she sang with an

American Composers to Figure on Orchestra's European Programs

Orchestra's European Programs
Several works by American composers will figure
on the programs of the concerts to be given by
Walter Damrosch and the New York Symphony Orchestra in Europe this spring, including Loeffler's
"Poeme" (apres Verlaine) and John Powell's
"Rhapsodie Negre," for piano and orchestra.
Europeans will also be interested to hear Dvorák's
American symphony, "From the New World." The
programs in the French cities will of course include
works by César Franck, d'Indy and Ravel, and in
compliment to Italy, Mr. Damrosch will play an
overture by Sinigaglia, a serenade by Tommasini,
and "Idillio," by De Sabata—all three interesting
Italian composers. At one of the London concerts
Edward Elgar's first symphony, of which Mr. Damrosch gave the first performance in America, will be
the principal number.

opera company in Detroit, while I heard her as Gilda in 'Rigo-letto.' I would appreciate the knowledge of what she is now doing."

At the present moment no one has been able to furnish the address of Francesca Milani. Do you know the name of the opera company with which she was singing, for that might be of assistance in locating her. Should her address be sent in, it will be forwarded to you.

WHICH ACCOMPANIST.

"Would you please give me the name of Frida Stjerna's acompanist, with her on her last tour in Iowa, Idaho, Minnesta and Illinois and New England States?"

If you have one of Miss Stjerna's programs, the name of the companist should be on it. Inquiry has failed to disclose the entity of this musician.

Final Franko Chamber Music Concert

Final Franko Chamber Music Concert

The last of the series of ten Franko chamber music concerts was given on Sunday evening, April 11, at Washington Irving High School. The program included Mozart's viola quintet in G minor; Beethoven's theme and variations from quartet No. 5, op. 18; and, in response to many requests, a repetition of the Saint-Saëns septet for piano, trumpet and strings, which was heard at an earlier concert. The assisting artists were Paolo Gallico, piano; Harry Glantz, trumpet; David Reggel, viola, and August Kalkhof, double bass. Owing to the fact that Rebecca Clark, viola, has returned to England for the summer, her place in the quartet was taken by Joseph Kovarik.

Casals with the Letz Quartet

Pablo Casals and Louis Svecenski will be the assisting artists at the final concert of the Letz Quartet, which will be given on Tusday evening, April 20, at Aeolian Hall. The program will contain only two works, the Schubert cello quintet in C major, op. 163, and the Brahms sextet in B flat major, op. 18.

McCormack's New York Farewell

John McCormack will sing "Au revoir" to his New York friends on Sunday night, April 18, at the Hippodrome. This will be Mr. McCormack's last concert in this city until late in the fall of 1921. He will leave San Francisco for Australia in May, on the first lap of his world tour.

Ruffo's Last Recital Here

Titta Ruffo, the great Italian singer, will give his last recital here on the evening of April 25 in the New York Hippodrome. He is at present on tour.

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by Prof. A. A. Walker will be known as the Y. Glee Club.

Plans for the tour of Australia, the Philippines and the South Sea Islands by twenty members of the University of California Glee Club (to cover a distance of 30,000 miles) are arranged and will take three months for completion. The party will go first to Portland, Ore.; Seattle, Wash., and Vancouver, B.C., where they will embark for New Zealand on the steamer Niagara.

The "Dance of the Ages," in twelve episodes, made up the Mills College kermesse, under the direction of Elizabeth Rheen Stoner, assisted by Rosalind Frances Cassidy and Sophie Erma Warner, with music directed by Paul Steindorff, and was a great success as given recently in the Municipal Opera House, for the benefit of the Endowment Fund of Mills College.

The Senior Rubini Club, composed of pupils of Ruth Bird Nickel, gave a program recently before an audience of good size at Ebell Hall. The members of the club are planning to produce two operas in the near future.

The third class recital was given recently by pupils of Elizabeth Simpson at her Berkeley studio, when eight members of her younger classes gave a demonstration preceding the regular program of the more advanced pupils.

Harry C. Schroeder, secretary of the Oakland Rotary Club, has been appointed campaign manager for the Lake Merritt Recreation Center project. Plans are being discussed for an art center, museum buildings, memorial hall, etc., and photographs were recently taken from the air of the proposed sites.

ARTHUR FOOTE COMPOSITIONS FORM PASADENA PROGRAM

Local Artists Please in Varied Numbers-Nordskog and Campbell Please at Woman's Club

Annual Meeting

Pasadena, Cal., March 7, 1920.—A thoroughly delightful concert was that given last evening at the Raymond by Will Rounds, violinist; Clarence D. Kellogg, pianist; Fred S. Gutterson, cellist, assisted by Mrs. Walter Raymond, soprano. The compositions on the program were all by Arthur Foote and consisted of the "Romanza," for cello and piano; "Romanze," op. 9, for violin and piano, and trio, op. 5, for piano, violin and cello. Mrs. Raymond pleased in a group of songs consisting of "Irish Folk Song," "I'm Wearing Awa", "How Many Times Do I Love Thee?" and "Thy Love to Me."

WOMAN'S CLUB HOLDS ANNUAL MEETIN

Woman's Club Holds Annual Meeting.

The annual meeting of the year of the Pasadena Woman's Club held at the club house opened with a joint recital by Arne Nordskog, Norwegian tenor, and Colin Campbell, pianist, on January 7. The house was crowded and the artists were given a hearty welcome. The South Pasadena Record has the following to say:

"Mr. Nordskog possesses a wonderfully sweet tenor voice that ranges from a soft high C to a deep rich baritone and an equally charming personality that won his audience immediately. In the encore, 'Smilin' Through,' and in 'Twilight' his notes were especially sweet, clear and tender. So enthusiastic was the audience that he was compelled to repeat 'Twilight.' In "The Crying of Water," his heaviest number, he showed great wealth of tone and a mental grasp that revealed real scholarly power. Colin Campbell won his audience completely by his fine interpretations. In the Mendelssohn 'Rondo Capriccioso' he showed great repres-

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RODA MARZIO

sion and daintiness and perfect technic. The heavier selections that followed were splendid and majestic, and the etude in C minor by Chopin ended in a climax of rising power."

YAW AND NORDSKOG AMONG SANTA MONICA ATTRACTIONS

Santa Monica, Cal., March 7, 1920.—Ellen Beach Yaw, the well known California soprano, gave a free lecture-recital at the Woman's Club House on January 31. Owing to it being Saturday evening, the audience was very small, but those present were very appreciative of this favorite singer's art.

NORDSKOG MAKES FOURTH CONCERT APPEARANCE.

Arne Nordskog , Norwegian tenor, was heard in recital recently at the Windermere Hotel, this being his fourth appearance here, and his popularity is increasing at each appearance. He also was heard in a concert in the First Baptist Church, for which he generously donated his services for the payment of a motion picture machine recently purchased by the church. D. L.

BACH SOCIETY OF CINCINNATI CELEBRATES MASTER'S ANNIVERSARY

Fine Program Given in Commemoration of His 235th Birthday—Spalding, Casals and Lhevinne Appear as Symphony Soioists—Hutcheson Plays for Pianists' Club

cincinnati, Ohio, March 27, 1920.—The Bach Society of Cincinnati, Ohio, March 27, 1920.—The Bach Society of Cincinnati celebrated the 235th anniversary of the birthday of Johann Sebastian Bach at the home of Emma Roedter, its enthusiastic and highly gifted president, March 25. About one hundred people were present.

The musical performance began with a fine interpretation of Bach's thirty-ninth cantata, "Give the Hungry Man Dry Bread." Louis Ehrgott conducted a chorus of well trained voices, and the accompaniment was ably furnished by members of the symphony orchestra, including two flutes, two violins, viola, cello and a double bass, together with Miss Roedter at the piano. The solo parts were sung by Mr. Ehrgott, Alice Gardner, George H. Kattenhorn, Adelaide F. Locke and Eleanor A. Bain. In the beautiful chorale, "Blest Are They Who Feel Compassion," all forces joined together to bring the work to a most impressive close. The record number on the program was the triple concerto, "Brandenburg," No. 5, in D major, for piano, flute and violin, with accompanying string orchestra. The soloists were Theodor Bohlmann, piano; George G. Soeller, flute, and Frank E. Hancock, violin. The audience recalled these artists many times at the end of their brilliant performance. The "Missa Brevis" in A major was the final number on the program and was well given throughout. In this work Emma Burkhardt, R. J. Thuman, John A. Hoffman and Kathryn C. Bennett were entrusted with the leading solo parts, all of them acquitting themselves in a highly commendable manner.

Spalding Pleases as Symphony Soloist.

SPALDING PLEASES AS SYMPHONY SOLOIST.

FALIDING PLEASES AS SYMPHONY SOLOIST.

For the Symphony concerts of February 27 and 28 the fantastic symphony of Berlioz held chief interest and the Roumanian rhapsody of Enesco seemed to be second in favor. Both works were given with fine effect. The overture, "In Autumn," by Grieg, and the Mendelssohn violin concerto completed the program. The concerto was performed with fine musicianship and mature technical skill by the well known and ever popular American violinist, Albert Spalding.

CASALS HEARD AT ELEVENTH PAIR OF CONCERTS.

CASALS HEARD AT ELEVENTH PAIR OF CONCERTS.

The eleventh pair of the season's concerts were given on March 12 and 13. Conductor Ysaye first gave the fourth symphony of Beethoven, conducting entirely from memory and bringing out its innate humor and buoyancy of spirit to perfection. The only other purely orchestral number was the prelude to "Parsifal," which was played with breadth of tempo and religious fervor, creating a profound impression. The soloist was Pablo Casals, who performed Haydn's rarely heard concerto, op. 101, in D major, and the A minor concerto, op. 33, of Saint-Saëns. Mr. Casals is one of the very great masters of musical interpretation, and it was a great delight to witness his art, which reminds one that technic is but a means to an end. He was recalled innumerable times and finally played as an encore the Bach prelude (third suite, in C major).

Lhevinne Exhibits Skill in Concerto.

LHEVINNE EXHIBITS SKILL IN CONCERTO.

LHEVINNE EXHIBITS SKILL IN CONCERTO.

The twelfth afternoon Cincinnati Symphony Orchestra concert, under the leadership of Eugene Ysaye, took place Friday, March 26, and presented as initial number Gluck's overture, "Iphigenia in Aulis," which was given in a highly effective manner. Then followed the Berlioz symphony, "Harold in Italy," in which the viola obligato part was played by Emil Ferir in an extremely satisfying manner on one of the largest sized violas which ever has been manufactured. This fact accounts for the unusual prominence combined with mellowness with which this semisoloist instrumental voice stood out in the performance. It was a remarkable one throughout.

The soloist was Josef Lhevinne, who had chosen the rarely heard fifth E flat major concerto of Rubinstein. It is very cleverly made and gives the soloist ample opportunity to display his facile technic. A mastership of the keyboard second to none, superb rhythm, great assurance and also great variety of touch, an especially scintillating staccato and plenty of sound musicianship marked Lhevinne's performance. His success was genuine, and upon the strong demand of the audience he played two encores.

HUTCHESON PLAYS FOR PIANISTS' CLUB,

HUTCHESON PLAYS FOR PIANISTS' CLUB.

On March 16 Ernest Hutcheson played for the Pianists' Club a program of important proportions, in which he displayed his musicianly, scholarly and interpretative qualities. Mr. Hutcheson aroused his listeners to a high point of enthusiasm. Especially noteworthy was his performance of the Handel-Brahms variations. Also in the Bach chromatic fantasy and fugue and in the Beethoven sonata, Boyer, Grainger and himself, Mr. Hutcheson brought out a remarkable amount of grace and delicacy, in contrast to the depth and virility shown in the other numbers.

S. B.



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ACROSS THE COUNTRY

be desired. The concert was given under the local direction of Anthony J. Lorenz.

A group of Columbia artists entertained a large audience at the Coliseum on March 15, with an unusually varied program. The concert was given under the auspices of the Knights of Pythias. Yerke's Orchestra, the Columbia Saxophone Sextet and a marimbaphone orchestra composed three groups of instrumentalists, each contributing to the program most effectively, in separate groups and in ensemble numbers. Norka Rouskaya, classical dancer, appeared as the one soloist of the evening in a series of costume dances, in which she achieved marked success. Mme. Rouskaya also played a group of violin numbers in which she exhibited fine capabilities.

An impressive musical program: was provided in the vesper concert given on March 14, at Walnut Presbyterian Church. A well trained choir, directed by Walter R. Otto, presented Mendelssohn's sacred cantata, "As the Heart Pants," with Mrs. Philip Knell as soprano soloist. "Gloria," from Mozart's twelfth mass, and Buck's "Festival" Te Deum in E flat were sung by the choir with equally fine effect. Mr. Otto, as baritone soloist, was heard to fine advantage in "Harmony," by Del Riego.

A trio of well equipped artists, composed of Gaston Baihle, violinist. Mrs. Mitchell Humphreys, cellist and soprano, and Arnold Habbe, pianist, appeared recently at Porter College Hall in a program that proved to be one of the most enjoyable musical entertainments of the season. The recital was arranged by Mrs. Mitchell Humphreys to introduce the violinist, who is a prominent musician of Ft. Wayne and a graduate from the Conservatoire de Musique, Paris. A representative gathering of music patrons was present and demonstrated its appreciation of the splendid performance with a wealth of applause and praise. Mr. Baihle's gifted playing of Vieuxtemps' ballade and polonaise, andante (Hubay) and other numbers brought many expressions of approval. Mrs. Humphreys, who is well known for her ability both as soprano and cellist, c

the audience. As an encore he sang "Morning," by Oley Speaks.

The Larsen-Austin Concert Company, composed of the Larsen Trio (Walter L. Larsen, violinist; Louise Smith, cellist, and Mrs. Walter Larsen, pianist) and Le Baron Austin, bass-baritone, has been unusually busy this season. The fine programs presented have made this company very popular and developed much demand for its services. The activities at the Larsen Studios have been so great this season that the filling of concert engagements has necessarily been limited. The program given at the recent concert in Marinette, Wis., included works by Godard, Beethoven, Gounod, Mendelssohn, Widor, Boisdeffre, Percy Grainger, Huhn, Ware, Speaks, Russell, Brahms, Tschaikowsky and Bizet.

Unusual preparations are now being made by the Green Bay Symphony Orchestra, Walter L. Larsen, conductor, for the next concert, which will take place on April 26. Sixteen members from the Chicago Symphony Orchestra will be added to the local organization.

Jackson, Tenn. March 20, 1920.—Despite an epidemic

will be added to the local organization.

Jackson, Tenn. March 20, 1920.—Despite an epidemic of influenza, the fine arts department of the Woman's College continues its activities. On Friday, March 19, there was a pupils' recital, under the direction of Harriet May Crenshaw. Clara Belle Hall, Mary Harris, Elizabeth Smith, Irene Boswell, Mary Sue Walker, Kathleen Sigler, Lois Spiece, Catherine McCleod, Frances Ausban, Josephine Gatteys and Dorothy Carnell were heard in a program of compositions by Spaulding, Holst, Anon, Berwold, T. P. Atherton. Nevin, Hill, Kolling, Dorothy Forster, Edna Park, Poldine, Lessing and Behr.

On April 9 Naomi Kerner, pianist, pupil of Miss Crenshaw, and Mary Sue Walker, soprano, pupil of Miss Schuke, will give their certificate recital, presenting a program made up of both classical and modern works.

Milwaukee, Wis.—(See letter on another page.)

Milwaukee, Wis.—(See letter on another page.)
Missoula, Mont., March 22, 1920.—Recently the vocal
pupils of Austin Abernathy gave a very interesting program at the Parish House. There were twenty numbers
on the program, which included selections from "Mignon,"
"Nozze di Figaro" and "Madame Butterfly." An interesting paper, "The Psychological Value of Musical Study,"
was read by Elsa Swartz. Mrs. Hugh Forbis was a capable accompanist, her interpretations giving the vocal numbers greater strength. These recitals are always welcomed
by local musical people, and the audience that crowded Milwaukee, Wis .- (See letter on another page.)

the room to the doors on this occasion was testimony of

the room to the doors on this occasion was testimony of this fact.

Missoula is to be on the itinerary of the New York Symphony Orchestra when it makes its Western visit next year. According to reports, this splendid body of musicians will be heard on or about April 21, 1921.

On Friday evening, March 19, a cantata, "Mother Goose," was given by about fifty children, under the direction of Mrs. T. A. Price, in the Presbyterian Church. The entire program was well rendered and the little folks responded to their parts in a very pleasing manner. Mrs. Price deserves a great deal of commendation for the manner in which the cantata was presented.

The music department of the Woman's Club of Missoula is preparing a Chinese operetta, "The Feast of the Little Red Lanterns," to be presented some time in April. Mrs. Leonard Larson has the direction of the affair.

Mrs. Hugh Forbis, pupil of Austin Abernathy, gave a highly interesting program in the Parish House on Sunday afternoon, March 7. She sang four groups of songs in her usual charming manner, besides responding to a number of encores. It is always a pleasure to hear Mrs. Forbis, and at this time the house was well filled and the applause genuine.

Montpelier, Vt., March 29, 1920.—Gladys U. Gale, of Barre, gave an organ recital March 28, at Christ Church. She is a graduate of the Guilmant School of New York and a member of the American Guild of Organists.

Mevada City, Cal., March 19, 1920.—A short program was enjoyed by music lovers Friday evening, March 5, when piano solos were presented by Iris Murchie and Evelyn Robinson, and a violin solo by Donald Huddleston, with piano accompaniment by Florence Huddleston.

Oakland, Cal.—(See "Music on the Pacific Slope.")

Oakland, Cal.—(See "Music on the Pacific Slope.")

Pasadena, Cal.—(See "Music on the Pacific Slope.")

San Antonio, Tex., March 10, 1920.—At the regular meeting of the Tuesday Musical Club, held March 2, an hour was given to the memory of Maud Powell, who was a close personal friend of the president, Mrs. Eli Hertzberg. The great artist was also a friend to the club. Resolutions on her death were read by Cara Franklin, Mrs. James Todd gave a sketch of her life, Mrs. Hertzberg told many little intimate experiences, a record of hers was played, and Herbert Hall, baritone, sang Homer's "Requiem," accompanied by Mrs. Lawrence Meadows. A beautiful floral tribute was sent by Mrs. Ernest Rische, who also was a personal friend of the artist.

Floy Mengex, pianist and artist-pupil of Mrs. H. M. Madison, was presented in recital on March 3 by her teacher. The interesting and well interpreted program consisted of numbers by Bach, Chopin, Lavallee, Sinding, Donizetti, Leschetizky, Dvorák, Rachmaninoff and Weber.

The second Lenten musicale given at .St. Mark's Episcopal Church, under the direction of Oscar J. Fox, organist and choirmaster, was held, March 3 with Daisy Polk, soprano, and Frederick Kino, organist, as soloists. Mr. Fox played the accompaniments for Miss Polk.

Mrs. L. I. Grisenbeck, musical supervisor of the public schools, and chairman of the music department of the Woman's Club arranged a program which was given by the children of the public schools, March 5, for the purpose of bringing the club members in closer touch with the school children and their work along musical lines.

Gladys Collier, reader, and Roy Repass, pianist, members of the faculty of Westmoreland College, appeared in recital at the school March 5. There will be a series of faculty recitals during the season.

The San Antonio Musical Club gave its regular monthly program and reception on March 8, with the following prominent local artists as soloists: Martha Mathieu and Mrs. Fred Jones, sopranos; Gilbert Schramm, bass; Clara Duggan Madiso Pasadena, Cal.—(See "Music on the Pacific Slope.")



The accompanists were Eleanor Mackensen, Walter Dunham and Flora Briggs.

The San Antonio Symphony Society entertained at luncheon March 9 for Percy Grainger, celebrated composer-conductor-pianist. Mrs. Eli Hertzberg, president, introduced Mr, Grainger, who then gave a short talk on composers, both American and foreign, and their relation, musically, to each other. At the conclusion he played an arrangement by David Guion, an American, of "Turkey in the Straw." Little Yetta Wexler, a child of six years, was then presented, and she astonished the listeners by playing two numbers by Beethoven. She is the pupil of Bessie Taylor, of Austin, who was present. Mrs. Alfred Ward, one of the directors, presented Mrs. Hertzberg with a beautiful silver loving cup on behalf of the directors for her untiring work and never ending energy during the sixteen years of the Symphony's existence. Percy Grainger was presented by the San Antonio Symphony Society in piano recital on March 9. Mr. Grainger was to have been the soloist at the sixth Symphony concert, appearing both as conductor for several of his own compositions and as piano soloist, but the concert was not given on account of the quarantine due to the influenza epidemic. Music lovers of the city were indeed glad to be given the opportunity of hearing this splendid musician in recital. The program was one designed to give pleasure to everyone, as it contained old classics, English music, Canadian music, American music, French music, and a group by Mr. Grainger. Each number was enthusiastically applauded and many encores and recalls were necessary.

San Diego, Cal.—(See "Music on the Pacific Slope.")

St. John. N. B., March 20, 1920.—The recital in the

group by Mr. Grainger. Each number was enthusiastically applauded and many encores and recalls were necessary.

San Diego, Cal.—(See "Music on the Pacific Slope.")

St. John, N. B., March 20, 1920.—The recital in the Auditorium, March 15, by Mme. Sturkow-Ryder, pianist, and Finlay Campbell, baritone, Mrs. L. M. Le Lacheur at the piano, under the auspices of the St. John Society of Music, aroused much enthusiasm. There was a very large audience present, whose verdict was that the concert was excellent. Mme. Sturkow-Ryder is a remarkably talented pianist, with no mannerisms, but with a wonderful power of expression and sympathy. She won her audience more and more with each succeeding number, and by the happy simplicity of her explanations of the meaning of several of her numbers. Her technic is well nigh faultless. She has much temperament and showed scholarly interpretation. The Liszt sonata was especially well played, and, as an encore, she played "Consolation" by the same composor. One of her encores was "L'Etude," by Arthur Foot, for the left hand, which she played beautifully. She was very generous and responded many times to enthusiastic encores. Mr. Campbell has a rich, baritone voice with wide range, and charmed his audience from first to last. He is a versatile singer and his enunciation is distinct. He sang with much feeling the newly published setting of "In Flanders Field," by Alexander McFadyen. This was only one of many encores to which Mr. Campbell had to respond. Mrs. Le Lacheur furnished sympathetic accompaniments.

On March 18, at St. David's Church, J. H. Shearer,

on March 18, at St. David's Church, J. H. Shearer, organist of the American Presbyterian Church, Montreal, gave the inaugural recital of the new organ. The audience was large and appreciative. Mr. Shearer's playing was of an excellent order and his program showed the compositions of three centuries. He was assisted by Blenda Thompson, contralto, and Mrs. T. J. Gunn, violinist.

St. John is looking forward to hearing Louis Graveure, April 19.

April 19.

Tulsa, Okla., March 24, 1920.—Luisa Tetrazzini sang in Convention Hall, under the local management of Robert Boice Carson. She was assisted by Mayo Wadler, American violinist, who shared with the singer the honors of the evening. Pietro Cimaro accompanied both artists and also played a solo group.

Tulsa was fortunate in having two recitals on February 19. Alma Petersen, soprano, sang in Convention Hall, assisted by June Reed, violinist, and Mrs. Walter Cain, pianist, both the latter being local musicians. The second recital was given at the Central High School with Mabel Beddoe, contralto, and Frances Hanser, pianist.

Oscar Seagle sang in Convention Hall on February 24. This is Mr. Seagle's third appearance in Tulsa, where he is a great favorite.

is a great favorite.

Convention Hall was crowded on February 25 to hear
Josef Hofmann. This was the famous pianist's first visit



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to Tulsa and the enthusiastic audience certainly proved that it had not waited in vain to hear this master. This was the fifth number on the Carson Concert Course.

The sixth number of the series was held in Convention Hall, March 9. At this concert were heard two great all-American artists, Mabel Garrison and Albert Spalding. Local concertgoers certainly showed their appreciation of the artistic work displayed and also pride in hearing truly American products. Andre Benoist and George Siemonn were the very able accompanists.

Ernestine Schumann-Heink drew her usual large crowd of admirers when she was presented, March 15, by Robert Boice Carson. Convention Hall rang with applause when this stately and gracious woman came out on the platform. She sang gloriously and gave of those songs the majority of people love.

Topeka, Kan., March 22, 1920.—Albert Spalding, vio-

majority of people love.

Topeka, Kan., March 22, 1920.—Albert Spalding, violinist, who appeared in recital at the city auditorium Monday evening, drew one of the most appreciative audiences assembled in Topeka this season. The artist received abundant and sincere applause throughout the evening, for it is some years since this city has had such a treat of violin music. The opening number was sonata in D major, by Randel. "Castles in Spain," one of the violinist's own compositions, proved very pleasing, and he also played his own "Lettre de Chopin" and "Alabama." Bruch's "Scottish Fantasy" was another number given with the artistry that marks Mr. Spaulding's renditions. The accompaniments to all but the Bach prelude, loure, and gavotte in E major (for the violin alone) were played most ably by Andre Benoist.

Wahoo, Neb., March 22, 1920.—Mildred E. Johnson

Wahoo, Neb., March 22, 1920.—Mildred E. Johnson gave her second pupils' recital at her studio on March 15. She was assisted by Guy T. Ludi, trombonist, and the Will Be Club. Those who took part were Victoria Helsing, Gertrude Carlisle, Crystal Ludi, William Walther, Dorothy Carlisle, Ralph Ludi, Margaret Hillyer, Norris

Walther, Lorene Dunlap, Raymond Bredenberg, Edna Peglow, Enid Placek, Lois Mack, Harry Bredenberg, Kath-erine Pickett and Lavon Tarpenning. The program was very interesting and showed excellent training. Mr. Ludi deserves special mention for his fine trombone playing.

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Washington, D. C .- (See letter on another page.)

Washington, D. C.—(See letter on another page.)

Waterbury, Conn., March 22, 1920.—Enrico Caruso made his first appearance in Connecticut at a concert given in the Auditorium, March 13. He received an enthusiastic reception from a large audience which included many of his countrymen. The famous tenor was very generous in responding to encores and aroused the audience to a prolonged demonstration of appreciation. Perhaps his greatest success was the aria from "Pagliacci." With him appeared Nina Morgana, coloratura soprano, who pleased with arias from "Rigoletto" and "Mareille," besides a charming group of English songs and 'Il Mandolini," by Bergmein. Elias Breeskin, violinist, gave an excellent contribution to the program, including Sarasate's "Gypsy Airs" and the "Souvenir de Moscow."

The Caruso concert was the crowning event in the series of musical treats which Paul Prentzel, the local manager, has provided for Waterbury during the past season. Other artists whom he has brought here this winter include Geraldine Farrar, Kreisler, Martinelli, Amato and many others. In connection with Caruso's appearance, Waterbury enjoyed a unique experience. Because of the fact that Rosa Ponselle, who was engaged to sing here a few weeks ago, became ill at the last moment, disappointing many, the rumor was spread to the effect that at the last minute Caruso, too, would fail to appear. To offset this, its manager, F. C. Coppicus, deposited \$2,000 with the Waterbury National Bank, instructing the bank officials that, should Caruso fail to appear through any fault of his own, they were to pay each holder of a ticket one dollar in addition to the money for the ticket that Mr. Prentzel would refund.



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PINIONS THE PRESS

Althouse's Golden Voice Thrills Home Folk

The above headline in the Reading (Pa.) Herald-Telegram tells part of the story of the triumphant return of Paul Althouse to his home town when he appeared as soloist with the Reading Symphony Orchestra. The following review of his concert by Walter Heaton in the same paper gives the other part of the story:

gives the other part of the story:

The appearance of Paul Althouse was eagerly looked forward to, for we are reading constantly of his marvelous success throughout the country. In many respects he stands alone among modern tenors, for it is rare that one singer should so successfully fill so many positions of eminence. He has originated important operations of eminence, the has originated important operations of eminence than successfully filled many positions of eminence. He has originated important operations of the stands of

Hanna Butler a Versatile Singer

The concert which Hanna Butler, the prominent Chicago soprano, gave before the Schubert Club of Sioux City, Ia., brought forth the following glowing tributes from the daily process of that city: daily press of that city:

daily press of that city:

The song recital by Hanna Butler as the First Congregational church last night under the auspices of the Schubert Club attracted an audience of considerable proportions. The fact that Mme. Butler was for a time a resident of Sioux City, and well known as a singer of note, added much to the interest displayed in the event. The program was well arranged and the songs presented were of no little merit and attractiveness. Those deserving of mention were "Pastoral" (Wilson), "Sne" (Sigurd Lie), "Siumberland" (Lily Wadhams Mojine), "Clair de Lune" (Leoncavallo, and "Depuis le Jour" (Charpentier). In place of the programmed "Voci di Primavers," "Ah Fors è Lui," from "Traviata," was given, a welcome substitution.



HANNA BUTLER, Soprano.

Her diction is excellent and her coloratura work is to be com-mended. The variety of her selections called for a considerable degree of versatility, and in this she was not lacking.—Sioux Cit-Journal, February 10.

The program was well arranged, and of much variety in the style of song, giving the artist excellent opportunity for the use of her great interpretative ability. The program commenced with Mozart's "Alleluja" and Handel's "Care Selve," and these two numbers by the older masters showed Mme., Butler's excellent breath control and also her very fine diction.

The concert was attractive both by reason of the excellent manner in which it was given, and the very interesting numbers selected by the artist.—Sioux City Tribune, February 10.

Nellis Plays with Commendable Finish

Daisy Nellis, pianist, is receiving high praise from press and public wherever she appears. Her artistic playing in Rochester, N. Y., elicited the following remarks from the leading newspapers of that city:

* * * * A dainty young planist * * * revealed considerable ability at her instrument. She played in good style and spirit, and with commendable finish.—Rochester Democrat and Chronicle.

The feature of the program is Daisy Nellis, a young American pianist who enters vaudeville with the evident and welcome determination to maintain the dignity, manner and method of the recital platform, and its offer a piane concert in miniature, without attempt to incorporate any of the "variety" attributes of the "two-day." Miss Nellis, who approaches her act acrounds the complished musician, amply qualified technically,—Rochester Times Union.

A dainty and pretty pianist, who plays with impressive ellence " " possesses incredible strength of wrist and a shed technic.—Rochester Herald.

Two States Pay Tribute to Harold Land

Harold Land, who recently completed his tour of a month in Maine with the Chapman Concert Company, won many flattering notices while on the road, that printed below being only one of many:

Harold Land, baritone, is the artist whom Antonia Sawyer en gaged to fill the late Hartridge Whipp's place. He has a voice of rare beauty and is an immense attraction on this tour. Perhaps there is no baritone of the same age in this country who has accomplished as much as this star.—Bangor Daily Commercial March t.

In Jersey City, too, Mr. Land won all hearts with his beautiful singing, proof of which follows: Harold Land, baritans, was heard by the large audience that attended the Friday Forum concert last night. Mr. Land was in

fine voice, wen a generous share of applause and was forced to respond to encores. His rich voice won the favor of the audience from the start. His first number, "In the Afterglow," by Grey, was low and soft, relieved by several creacendos in which his voice passed with remarkable ease from low tones, almost bass, to higher full rounded notes. His other offerings included Terry's "Southern Lullaby," Quitter's "Now Sleeps the Crimon Petal," Strickland's "When Your Ship Comes Ia," Woodman's "The Rose" (composed for and dedicated to Mr. Land) and the Prologue from "Pagliacci."—Jersey City Journal, February 21.

Kronold Draws from Cello Broad Singing Tone

The following comment appeared in the Waterbury Republican after a recent appearance in Waterbury of Hans Hans Frontill

Hans Kronold drew from his cello a broad, singing tone which made his numbers particularly charming. His playing was smooth, easy and full of tenderness. The rhapsodic which was played in the second group was a very difficult number, apparently rendered with little effort, which received enthusiastic appliause. He responded with "Meditation" from "Thaia" as an encore. Godard's berceuse and a group of Hebrew airs were also well given.

Mr. Kronold also played "Träumerei" as an encore to his first group.

Kingston Delighted with Inez Barbour

When Inez Barbour appeared with the Kingston Symphony Orchestra on March 15 she met with a rousing reception on the part of the audience. In speaking of the soprano's share in the program, the critic of the Kingston Leader commented as follows:

Micaela's air was exquisitely rendered, the beautiful voice of this wonderful woman being extremely rich and sweet. The audience was manifestly delighted with her voice and manner of singing. She sang with an shandon and charm that captivated. In "The Nightingale" she allowed the exquisite play of her imagination full sway and her audience was quick to respond to the beauty of her singing.

THREE SYMPHONIES AND MANY ARTISTS HEARD IN WASHINGTON

In Month of Gala Musical Events Were Listed Boston, New York and Philadelphia Orchestras, Hofmann,

Cortot, Elman, Kerns, Bonci, Brock, Werrenrath, Gauthier, Easton, Samaroff, Gabrilowitsch and Bauer-Washington College of Music Holds Nineteenth Public Concert-Society Enjoys

Unique Votichenko

Musicale

Washington, D. C., March 16, 1920.—The entry of at least one managerial factor of substance, to say nothing of others, in the concert field in Washington has seemingly caused actions of not real confusion in the camp of the heretofore securely placed managers, and the result has been just one concert after another. Remarkable, too, they have been concerts of the highest worth.

Beginning January 30 with a recital at the Poli Theater by Josef Hofmann and another at the National Theater on the same date by Alfred Cortot, the succeeding days have been filled to the brim with worth while events. On February 3 the Boston Symphony Orchestra gave a concert at the National Theater, and in the same building on February 6 Mischa Elman was heard. February 10 saw a production of "Carmen" by the Washington Opera Company, and the same evening Grace Kerns appeared with success as soloist with the Rubinstein Club. Alessandro Bonci, Eleanor Brock, Reinald Werrenrath and Eva Gauthier were heard in recitals between February 15 and 20.

Washington received its orchestral offerings in a hunch.

Gauthier were neard in rectand and 20.

Washington received its orchestral offerings in a bunch also, the New York Symphony Orchestra with Florence Easton as soloist and the Philadelphia Orchestra with Olga Samaroff, Ossip Gabrilowitsch and Harold Bauer as soloists, both appearing on February 24.

Bessie Talbot, of Boston, was heard in a program of Old French songs on February 25, assisted by Marie Howe Garziglia.

WASHINGTON COLLEGE OF MUSIC CONCERT.

WASHINGTON COLLEGE OF MUSIC CONCERT.

The same evening the Washington College of Music gave its nineteenth students' public concert at the Central High School for the benefit of the Red Cross. A few of the more advanced pupils who appeared were Gertrude Dyre and Benjamin Ratner, pianists; Hazel A. Wood, Gladys Price and F. E. Boyer, vocalists; Louis Mestesky and Nathan Brusiloff, violinists; Mrs. M. R. Goldman, pianist and pupil of Mr. Wad; Mitchell Bliss, cello, and the assisting players of the College Orchestra.

Other events during the month included a recital by Mary Garden, when the assisting artists were Fernand Pollain, cellist, and Emil J. Polak, pianist, and a joint recital by Edith B. Athey, newly appointed city organist, and Marion Larner.

Sourcey Enjoys Unique Votichenko Musicale.

SOCIETY ENJOYS UNIQUE VOTICHENKO MUSICALE

Society Enjoys Unique Votichenko Musicale.

Unusually interesting and unique was the concert given Monday, March 1, in the small ballroom of the Willard Hotel by Sasha Votichenko and the Russian Cathedral Quartet. The room and boxes were filled with diplomatic and resident society. Nor was the brilliance of the event lessened by Mrs. Votichenko's novel introducion of the dance, following the concert, which lasted until late. Among the many patronesses of the affair were Mrs. Marshall Field, Mrs. Thropp, Colonel and Mrs. Robert Thompson. Mr. Votichenko only the week before gave a concert for guests of Colonel and Mrs. Thompson at their residence on Sheridan Circle. The Baroness de Markoff acted as accompanist for both Mr. Votichenko and the Russian Quartet with marked distinction. The program consisted of numbers by De Markoff, Borodin, Votichenko, Gluck, together with folksongs, and by reason of its charm delighted the large audience.

D. R.

Samuel Lewis to Give Recital

Samuel Lewis, a young eighteen year old pianist, will give a recital at the Hotel Astor on Sunday afternoon, April 25. The concert was arranged by friends to make it possible for the young man to continue under the guidance of Rudolph Ganz, with whom he has been working.

"IN THE ARTIST LIES THE HOPE OF CIVILIZATION-"

Martha Atwood Tells Something About the Aims of the Salamanders

ART in all its phases is so entirely an expression of the best part of life that I believe that in the 'artist' lies the hope of civilization."

The speaker was Martha Atwood, soprano, whose lovely voice and equally charming personality have made her a general favorite with music lovers wherever she has appeared. When asked for further particulars concerning such a statement, Miss Atwood continued:

"I will confine myself to music, because it is my form of expression and because it is the one universal agency of understanding through the emotions. Therein lies its great power. The emotions stimulate intuition to convey a message, to give thought wings wherewith one may leap over seeming obstacles of materialism.

"Without art-music, life would be all sordidness, for the beauty of life is found only in harmony, where the material has no power and only spiritual laws govern These spiritual laws can only be interpreted spiritually, material laws in the words of the material. These should not be confounded, and this is where the artist becomes the only medium, for he sees with clear vision where the materialist or the literalist gropes in darkness.

"It is the artist's duty then, or rather his rare privilege, to-lead the way, and the artists may, siren-like, if you will, entice hūmanity to the remembrance and contemplation of beauty where only truth rules."

"Can you tell me something about the unusual program you are to give for The Salamanders at the Ritz-Carlton Hotel, on Friday evening, April 16?"

"The Salamanders is a group of artists and art lovers—the creative people—founded by Louis Scott Dabo. Its

Hotel, on Friday evening, April 16?"

"The Salamanders is a group of artists and art lovers—the creative people—founded by Louis Scott Dabo. Its members believe that art in America may again, as with the ancient Greeks, be made a commonplace of our daily lives. The idea of having a recital, followed by general dancing, to be related in the same impulse of entertainment, arose out of the thought that the auditors' emotional stimulation, due to an artistic musical program, should have a natural outlet and expression of practical human value. People like to express the exaltation created in them by music, hence the dance after the recital. I believe the idea is new. It is one I have cherished for some time, and when Mr. Dabo spoke to me about it, it seemed like a dream coming true. The credit for the crystallization of this idea, however, must go to the Salamanders, of which I am proud to be one of the original members."

Miss Atwood's program for tomorrow evening's recital consists of "Chanson à Danser" (A. D. 1613), harmonized by Perilhon; "La Pavane," Bruneau; "Quand Le Rossignol Joli" (A. D. 1192), arranged by Bantock; "Sonnet," Jar-

nach; "Guitares et Mandolines," Grolez; "Il pleut des pétales de fleurs," Rhene-Baton; "De Fleurs," Debussy; "Dans la Foret du Charme et de l'Enchantement," Chaus-son; "La Fleur Jetée," Faure; Orientales—Algeria—Moor-ish song, "Ma Gazelle," arranged by F. Salvator Daniel; India—snake charmer's song, arranged by Bantock; Tunis



MARTHA ATWOOD.

—"Soleima," arranged by F. Salvator Daniel; Syria—cradle song, "Sleep, My Child," arranged by L. A. Bourgault-Ducoudray; Tripoli—Kabyle song, "Stamboul," attributed to Si Mohammed Said. Also "Dawn," Reddick; "Dusk," Repper; "Wanderer's Night Song," Chaloff; negro spiritual, "Wait 'til ah put on mah Crown," arranged by Reddick; "Love," Bleichmann.

Helene Kanders Believes Best Training

to Be Found in New York
Favored with the possession of a pleasing personality
and a beautiful voice of wide range, Helene Kanders has
established her reputation as a singer of decided merit.
During the past winter this soprano of American birth
and European training filled engagements in large concert halls and won the applause of her audiences. She is
now completing her preparations for what promises to be
an important and far reaching concert tour for the coming season.

"I owe much of my success as a singer," said Miss Kanders in a recent chat, "to the thorough training that I received in Vienna and other musical centers, where my
teachers taught me the secrets of perfect breath control.
I was taught to look upon the human body as a violin,
and breathing as the bow with which I must control the
sounds I draw from the instrument. The more skill I
display in handling the bow the finer the quality of the
music.

"Most persons. I find, use only the upper and smaller

sounds I draw from the instrument. The more skill I display in handling the bow the finer the quality of the music.

"Most persons, I find, use only the upper and smaller portions of the lungs in breathing. The lower sections are left to collect waste material, and become atrophied. Given time, I believe I could cure almost any ailment by teaching the sufferer to breathe correctly. As a child I had a very weak back. I have cured that weakness entirely by correct breathing.

"As to the relative merits of American and European musical training, I am convinced that the average student will find the best in the world right in New York. It is only the atmosphere of foreign musical centers that is valuable. Here in New York, for instance, we have the Metropolitan Opera House, which must do for all the United States. In Europe, on the other hand, even the smallest city has its Metropolitan Opera House. Here, because a thing is seen at the Metropolitan, it is supposed to be right. In Europe it is not right unless it is art, no matter where it is seen. European audiences are too well educated in good music to be taken in by the false.

"This, of course, is at it should be, and as the result of my experience on both sides of the Atlantic I can say with all sincerity that European ideas on the subject of musical art should be adopted forthwith in this country. By all means let us have a musical popularity based entirely upon merit."

Fanning Sails on Steamer Carmania
Proving his great popularity in Portland, Me., where he has been heard at the festivals several times, Cecil Fanning gave a recital in the Municipal Series on April 8. He aroused his large audience to great enthusiasm and was recalled no less than fourteen times after his concluding group. On April 11 he sang at a private musicale given at the residence of Abby Runt in Boston, and returned immediately after to New York, from where, together with his accompaniment, H. B. Turpin and Mrs. Turpin, he sailed for England on the Carmania on April 13.

Kreisler and Bodanzky Join in Bach With a concert last night, April 14, and another tomorrow afternoon, April 16. in Carnegie Hall, the New Symphony Orchestra is closing its season, and, incidentally, its existence under that name, which has now been changed to the National Symphony Society, Inc.
Fritz Kreisler, violinist, is the soloist, playing the Bach E major concerto.

Franko and Moore to Assist Frederic Hoffman

At his concert on Monday evening, May 30, at the Waldorf-Astoria Hotel, Frederic Hoffman will have the assistance of Nahan Franko, and Francis Moore, who played for Mr. Hoffman last year, will be at the piano.

NEW YORK CONCERT **ANNOUNCEMENTS**

Thursday, April 15
Spring Festival Concert for Young People, Music School Settlement. Afternoon. Aeolian Hall.
The Singers' Club of New York. Evening. Aeolian Hall.
Frieda Poches.

Frieda Rochen. Song recital. Afternoon. Princess Theater.

New Symphony Orchestra—Fritz Kreisler, soloist.
Afternoon. Carnegie Hall.
Reginald Little. Piano recital. Afternoon. Aeolian

Hall Harvey Hindermeyer. Song recital. Evening. Acolian Hall.

Martha Atwood Song recital. Evening. Ritz-Carlton Hotel.

Hotel.

Saturday, April 17

Julia Glass. Piano recital. Evening. Acolian Hall.
The Rubinstein Club. Afternoon. Waldorf-Astoria.
Sunday, April 18

Josef Lhevinne. Piano recital. Afternoon. Carnegie

Hall.

Phillip Gordon. Piano recital. Afternoon. Carnegie
Hall.

John McCormack. Song recital. Evening. Hippo-

Monday, April 19 Frederick Warren Ballad Concert. Afternoon. Aeolian

Hall.

Les Soirees Françaises. Evening. 24 East Sixtieth street.

Wilson Lamb. Song recital. Evening. Aeolian Hall.

Tuesday, April 20

The Letz Quartet. Evening. Aeolian Hall.

Susan Metcalf and Pablo Casals. Song and cello recital. Afternoon. Aeolian Hall.

Schola Cantorum—Arthur Rubinstein and Rafaelo Diaz, soloists. Evening. Metropolitan Opera House.

John Corigliano. Violin recital. Evening. Carnegie Hall.

Hall.

Wednesday, April 21

The Beethoven Society. Evening. Hotel Plaza.
Dirk Foch and Orchestra. Evening. Carnegie Hall.

Thursday, April 22

Tilly Koenen. Song recital. Afternoon. Aeolian Hall.

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GALLI-CURCI AND ROSA RAISA RIVAL STARS ON EASTER SUNDAY IN CHICAGO

Enormous Crowds Face Snow Storm to Hear These Celebrated Artists-St. Olaf Choir Scores Huge Success -Other Concerts and Notes

Chicago, Ill., April 10, 1920.—Easter Sunday saw Chicago cressed in a white blanket instead of the green carpet that generally welcomes the end of the winter and the beginning of the spring. Two concerts were given, both at the Auditorium—one in the afternoon with Galli-Curci as the star attraction, and the other in the evening with Rosa Raisa, Giacomo Rimini and Mayo Wadler as solojsts. The inclemency of the weather and the paralyzed transportation could not keep away the innumerable admirers of those artists. Galli-Curci packed the Auditorium proper and the stage as well, more than five hundred seats being placed all around the recitalist and two hundred in the orchestra pit. With the exception of the stage, the same Auditorium was crowded in the evening.

Mme. Galli-Curci's program left much to be desired, as it was commonplace and hardly appropriate for sogreat an artist. It was made up as follows: Monro's "My Lovely-Celia," German's "Daffodii's a-blowing," the "Caro Nome" from "Rigoletto," Dell' Acqua's "Villanelle," Beecher's "Ayla," "Clavelitos" by Val Verde, "Breathe Gently, My Song" (Liszt), "Sempre Libera" from Verdi's "Traviata," Novello's "The Little Bells of Sevilla" (Samuels), and the aria "Qui la voce" from "Puritani." To review her singing seems unnecessary as she is appearing all over the country and winning her accustomed praise everywhere.

Rosa Raisa, Giacomo Rimini and Mayo Wadler presented the following program in the evening which was augmented three fold by the asking and granting of repetitions and encores: "Indian Legend" (Carl Busch), "My Native Land" (Smetana), Mayo Wadler; "Vespri Siciliani" (Verdi), Rosa Raisa; "Largo al Factotum"—"The Barber of Seville"—(Rossini), Giacomo Rimini; "Voi che sapete" (Mozart), "The Star" (Rogers), "Vohrzeit" (Silberta), Rosa Raisa; "Country Dance" (Victor Kudzo), Hebrew lullaby (Achron), "Hejre Kati" (Jeno Hubay), Mayo Wadler; "Veglio Amarti" (Tosti), "La Partida" (Alvarez), Giacomo Rimini; "Song of the Shepherd" (Rimsky-Korsakoff), "Berceuse" (Gretch

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Chicago Musical College

HERMAN DEVRIES

rly Baritone with the Metropolitan Opera House, New York; t Garden, Landon; Grand Opera and Opera Comique, Paris; e Royal de la Monnaie, Brussels, etc.

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Raisa; duet from "Luisa Miller" (Verdi), Rosa Raisa and Giacomo Rimini.

Like the Galli-Curci appearance, the popularity of these artists was manifested not only by the vast audience, but also by its enthusiastic response toward each soloist.

artists was manifested not only by the vast audience, but also by its enthusiastic response toward each soloist.

St. OLAF CHOIR SCORES.

As stated in a telegram published in last week's MUSICAL COURIER, the St. Olaf Choir from St. Olaf College, Northfield (Minn.), took Chicago by storm. Wisely advertised, this wonderful organization, directed by F. Melius Christiansen, made a most auspicious Chicago debut. Unanimously, the critics on the dailies proclaimed the St. Olaf Choir one of the greatest choral societies ever heard in Chicago. Inasmuch as the choir will have appeared in many other cities since its first appearance here a lengthy review at this time is deemed unnecessary. Suffice to state that coming at the end of the regular musical season, the St. Olaf Choir has added eclat by its wonderful singing to an already most interesting season in the musical field. To sing ad libitum the praise of such a worthy organization will probably be the agreeable duty of another critic on this paper, but the eventful coming of the St. Olaf Choir to Chicago will long be remembered as one of the most enjoyable evenings ever spent at Orchestra Hall. It was stated semi-officially that this choir of Northfield would on its return trip home, stop long enough in Chicago to sing another engagement and if such should be the case, a word to the wise does not seem amiss. Musicians as well as laymen, go en masse, as really the St. Olaf Choir will give you a musical treat, the parallel of which is hard to find today among choral societies.

Fientose Ltyy's Advanced Pupils Heard.

Great credit was reflected on Heniot Levy as a piano teacher last Saturday afternoon, when ten of his advanced pupils appeared in recital at Kimball Hall. A most taxing program was admirably offered by these young people, each disclosing unusual talent which has been carefully and conscientiously guided and developed by Heniot Levy's master hand. Miss Morris opened the program with the Chopin B major nocturne; following came Miss Frone rendered Liszt's "Da

DURNO PUPIL TAKES LAKE VIEW SCHOLARSHIP.

Jeannette Durno, the popular pianist and teacher, was represented in the recent Lake View Musical Club scholarship contest by her pupil, Helen Falk, who won second place in the piano contest—a seventy-five dollar scholarship.

ship.

A children's program will be given in the Durno Studios on Saturday afternoon, April 17, by pupils of Miss Durno's assistant teachers—Mrs, Barnes, Mrs. Murray, Miss Troendle and Mr. Cocke.

SIBYL SAMMIS MACDERMID STUDIO NOTES.

The Sibyl Sammis Singers leave Chicago Tuesday evening, April 13, for Columbus, Ga., where they will be the

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opening attraction on the big Redpath De Luxe Chautau-qua circuit, and will tour continuously until September. The quartet is composed of Juanita Whicker and Grace Holverscheid, sopranos; Merlyn Pococke and Doris Doe, contralios

Holverscheid, sopranos; Merlyn Pococke and Don's Doc, contraltos.

Ona Dawson, soprano, will give the weekly program at the studio Thursday afternoon. This is the fourteenth of these recitals since the first of the year, individual programs having been given by Mrs. Roland Radford, mezzosoprano; Sybil Comer, Marie Sweet Findlay, Helen Grahame Wait, Juanita Whicker, Evelyn Vaughan, Emma Lee Phelps. Inez Shaffnit, Grace Davis Holverschied, sopranos; Paul W. Mallory, George Simons, tenors; Doris Doe, Merlyn Pococke, contraltos.

The Sibyl Sammis Singers, No. 2, sing at the Public Health Hospital Sunday, evening, April 11, and are booked for Chicago appearances April 17 and May 5.

Sibyl Sammis MacDermid, soprano, will sing the name part in a concert performance of "Carmen" to be given by the Toledo Choral Society in June.

RUDOLPH REUTER'S PRONOUNCED SUCCESS.

Rudolph Reuter gave a recital at Manitowoc, Wis., last

RUDOLPH REUTER'S PRONOUNCED SUCCESS.

Rudolph Reuter gave a recital at Manitowoc, Wis., last Thursday. Davenport newspapers spoke enthusiastically of his recent appearance there with the orchestra, when he played the fourth concerto by Rubinstein. "Coliseum Is Packed, Many Turned Away," "Reuter Greeted by Biggest Audience of the Season," and "Popular Pianist Makes Program Season's Best," were the headlines in the Davenport Democrat and Leader.

GUSTAF HOLMQUIST'S MANY ACTIVITIES.

Gustaf Holmquist, eminent Chicago bass-baritone, will give a recital in Kimball Hall April 22 under the direction of Amy Keith Jones. The program chosen by the singer is an interesting one and includes a number of novelties. Holmquist has been selected as soloist of the Swedish Choral Society for its forthcoming tour of Sweden and Norway. He will also be the baritone soloist of the May Festival of Cincinnati the week of May 2 to 7, and will fill the following dates in April prior to his Kimball Hall concert; Belleville, Ill., April 5, recital and "Armenius"; Bowling Green, Ky., April 13, "Elijah"; Rockford, Ill., April 15, recital; Kimball Hall, Chicago, April 22, recital; Cincinnati, May Festival, week of May 2-7; Swedish Choral tour, May 10-July 27.

VITTORIO TREVISAN AND PUPILS BUSY.

After a most successful tour with the Chicago Opera

After a most successful tour with the Chicago Opera Association, of which he has been a member for several years, as is well known, Vittorio Trevisan has reopened his studio at 428 Fine Arts Building, where he will teach all summer. Frances Papert, mezzo soprano and a pupil of Signor Trevisan, has been engaged for next season by the Chicago Opera Association.

CHICAGO MUSICAL COLLEGE NOTES.

CHICAGO MUSICAL COLLEGE NOTES.

The preliminary competitions for the valuable Italian or French violin, presented by Lyon & Healy, Chicago; the public vocal recital, all expenses paid and managed by Carl D. Kinsey; the Conover grand piano, presented by the Cable Piano Company, Chicago, and the Mason & Hamlin grand piano, presented by the Mason & Hamlin Company, Boston, begin in Ziegfeld Theater this Monday morning at 9 o'clock with the violin competition, the test piece for which will be SaInt-Saēns' introduction and "Rondo Capriccioso." The other competitions will be as follows: Vocal competition, Tuesday, April 13, 9.30 a. m.; Conover grand piano competition, Wednesday, April 14, 8.30 a. m.; Mason & Hamlin competition Thursday, April 15, 9 a. m.

Mason & Hamlin competition Thursday, April 15, 9
a. m.

The final competition for prizes offered by the Mason & Hamlin Company, the Cable Piano Company, Lyon & Healy and Carl D. Kinsey, will be held in Orchestra Hall, April 28. The following distinguished musicians have consented to act as judges: Frederick Stock, Leopold Auer, Rudolph Ganz and Ernest Hutcheson.

Lowell Wadmund, student of the vocal department, was the winner of the second prize at the competition instituted by the Lake View Musical Society. A student of the same department won the first prize last season. Eugenia Koehn, vocal student, is making a successful concert tour of the Pacific Coast. Bertha Kribben, student of Leon Sametini, was engaged to give a violin recital at Lincoln, Neb., before the Woman's Musical Club, April 5, and the following evening a recital at Omaha. William Peller, former student of Rudolph Reuter, now a teacher at Marquette Conservatory in Milwaukee, is most active both as soloist and teacher; he played a recital for the Milwaukee Lyceum Club on March 25, and presented a long list of talented pupils at the K. of C. Hall on February 27. Mrs. Gilbert Smith, vocal student, and Thelmer Johnson, student of Leon Sametini, gave a concert Easter Sunday at the Great Lakes; Helen Hayes was accompanist.

The program that will be given by the Chicago Musical College in Ziegfeld Theater this Saturday at 11 o'clock will be presented by the children's department.

Mme. Campanini Expresses Appreciation of Chicago.

MME. CAMPANINI EXPRESSES APPRECIATION OF CHICAGO. Following is a letter received from Eva Campanini, expressing the great appreciation of the late maestro's widow for Chicago's interest in her husband:

widow for Chicago's interest in her husband:

Dear Friends:

I am leaving Chicago very soon.

"Chicago"—how much that word means in my life, both of gladness and of sorrow. It was here that my beloved husband worked out his highest ideals and lived to see realized the dreams of his youth. Where could he have found a richer soil for his endeavors than here in Chicago—the representative City of America, streauous in its business activities but always ready to hearken to the gentle and more alluring call of ART in all its varying moods?

Before taking my departure for Italy, I feel that I must tell the dear people of Chicago what a very vital part they have played in all that Maestro Campanini had achieved in his chosen field—to express to them my personal gratitude for the splendid encouragement they have always given him—and to tell them how deeply I appreciated the impressive demonstration they gave at the time of his passing on, when they showed by their tributes of respect the deep affection in which they held him.

In conclusion, may I say to the dear people of Chicago, likewise

FRANCESCO DADL

to you who represent the press at large, for your appreciation of him and his great work and for your aplendid co-operation and sympathy at all times. From the bottom of my heart, I thank you.

(Signed) EVA E. CAMPANINI.

CHICAGO MUSICAL COLLEGE NOTES.

CHICAGO MUSICAL COLLEGE NOTES.

Percy Grainger, who will return to the Chicago Musical College for the Summer Session which opens June 28, has issued a remarkably interesting schedule of the work which he proposes to take up with his students.

Lygia Zabrocki, student of vocal department sang, hefore the Women's Naval Organization last Monday. Harold Ayres, student of Leon Sametini, gave a successful recital at Grand Rapids (Mich.), last Tuesday. "He has the poise of a well seasoned and long experienced artist" said the reviewer for the Grand Rapids Press. Kathryn Whitfield's violin piece "In an Irish Jaunting Car" was played by Richard Czerwonky at his recital given March 17 at Winona (Minn.) Aaron Ascher, student of Rudolph Reuter, has been engaged as assisting soloist with Tarasova, the Russian singer, in her Chicago recital, April 15. The Saturday concert that was given by the Chicago Musical College in Ziegfeld Theater was presented by piano students of Edward Collins and of the vocal and violin departments.

Other Sibyl Sammis MacDermid Studio News.

OTHER SIBYL SAMMIS MACDERMID STUDIO NEWS

OTHER SIBYL SAMMIS MACDERMID STUDIO NEWS.

Juanita Whicker, soprano, gave the weekly studio recital, April 1, and George Simons, tenor, sings the program, April 8. Merlyn Pococke, contralto, sang arias by Duparc and Cadman at the reception for Katherine Goodson, at the Cordon Club, March 31. The Sibyl Sammis Singers appear in Oak Park and Lake Forest the afternoons of April 6 and 7 respectively. The Sibyl Sammis Singers, No. 2, give a program at the Public Health Hospital, April 4. Sibyl Sammis MacDermid, soprano, will appear for the Illinois State Music Teachers' Association in May.

Association in May.

ALFRED CORTOT SCORES AS CHICAGO SYMPHONY SOLOIST It is with great pleasurable anticipation that the weekly programs of the Chicago Symphony Orchestra are looked upon by the subscribers and other devotees of classical music. This season the orchestra has reached the acme of perfection and the vast improvement noticed at the first concert was amplified to such an extent that after an absence of many weeks from the city the writer found added progress which could not have been flagrant had not the lapse of time made the subtle touches quite significant to the ear of the auditor. The Brahms E minor symphony, admirably well played, roused the audience to a high pitch of enthusiasm and the exhuberance of the public was so well deserved as to reflect credit on the musicianship of the hearers, as by their plaudits they showed conclusively not only their appreciation of the composition, but especially the grandiose manner in which it was played by the orchestra and directed by Conductor Stock. The Dukas "Dance Poem," which was a novelty, proved most interesting. A very difficult composition, the intricacies were mere child play for each member of the orchestra, who gave new proof of their virtuosity in the performance under discussion. The Dukas new output has much to recommend it. It is original, closely woven, full of color and a worthy addition to the orchestral repertory.

Alfred Cortot's triumphs in other cities had preceded him, and, although new here, he was already known as one of the most brilliant pianists of the day. He lived up to that reputation in his playing of the Saint-Saëns C minor concerto and the Cesar Franck "Symphony Variations." Equipped with facile and thorough technic, full of vim, his playing of these selections scintillated with buoyancy, musicianship and artistry. By his dynamics as well as by the beauty of tone he completely electrified his auditors, who by their vociferous plaudits showed unmistakably the high opinion in which they hold the soloist, who, from now on, ca ALFRED CORTOT SCORES AS CHICAGO SYMPHONY SOLOIST

THEODORE HARRISON PUPIL WITH GALLO OPERA

Ruth Ellen Marr, artist-pupil of Theodore Harrison, scored a success at the Curran Theater, San Francisco, scored a success at the Curran I neater, San Francisco, last week, when she sang the role of Josephine in "Pinafore." Miss Marr has been with the Gallo Opera Company since November. Her ability as a singer was immediately recognized and she has been singing leading roles in a number of the operas.

Rene Devries.

Kansas City Has Sam Fox Week

Kansas City Has Sam Fox Week

Kansas City is the seventh city to have a Sam Fox
Week this season. Los Angeles, San Francisco, Salt
Lake City, Denver, Minneapolis and St. Paul have all
had them. Frank Pallma, Jr., who is managing the
Sam Fox Weeks, wires from Kansas City:

Great Sam Fox Week on. All theaters, hotels, cafes, dance halls
and other places of amusement featuring nothing but Sam Fox
songa. All music stores have full window displays. Our numbers
widely advertised. "Alabama Moon" sung at Newman Theater with
with special stage setting, also used as music theme by concert orchestra, forty pieces. It is a tremendous success and selling very
big at all music stores. Other feature songs going over big.

"Alabama Moon" is by George Hamilton Green, one
of the best known orchestra men in New York and a
marvel on the xylophone. His playing is familiar to
phonograph owners through the records of the All Star
Trio. Mr. Green is coming into his own as a writer of
songs that strike the popular fancy. The present indications are that "Alabama Moon" will make Mr. Green
one of the best known composers of the day. This
crooning moonlight waltz song is more than a melody,
It has a ringing, singing strain that one cannot forget,
and it is easily sung, whistled or hummed.

The other numbers that are being featured in the
Sam Fox Weeks are "Karzan," an Oriental song that
has already attained wide popularity; "One Sweet Day"

and "Love Me," two fine songs by J. S. Zamecnik, the latter being an opera style number. "Taxi" and "My Cairo Love" are also two big Sam Fox hits.

Soder-Hueck Artists Busy

George Reimherr, tenor, who has been constantly in demand, had a very busy Easter season. On Palm Sunday he sang "The Crucinxon" and the aria form "Elijah" under the direction of Walter Henry Hall. On Good Friday he sang at special services at St. Johns Church, Brooklyn, where he was also heard on Easter Sunday in "The Crucinxon" and "The Daughter of Jairus." On April 19, Mr. Reimherr will be heard at Aeolian Hall in a Japanese song program at a Frederick Warren Ballad Concert.

Concert.

Ellie Marion Ebeling, soprano, has been engaged as soloist with the Mozart Society, Mrs. Noble McConnell, president, for an appearance on April 11. Elsie Lovell-Hawkins, contralto, now occupies the position of soloist in one of the largest Christian Science churches at Providence, R. I.; Mrs. Hawkins who for many years held prominent church positions in New York will also be heard in a song recital in the metropolis later in the sering.

be heard in a song rectair in the metropons later in the spring.

George Rothermel, tenor, soloist at the Church of the Saviour, Philadelphia, was unable to accept, owing to a severe attack of influenza, an offer of a ten weeks' engagement at the Capitol Theater, New York, where he was to have sung in the operatic productions. Mr. Rothermel has been engaged to appear in the production of "The Jewels of the Madonna's to be given next fall by the Philadelphia Operatic Society.

Maria Manubo, the Mexican soprano, who trained at the Soder-Hueck studios, has recently returned to her home country. This singer was recently married to Diago Fernandez who is representing his government in Washington.

Briggs, a mezzo-soprano,

Kans., reports a very busy season not only with her own work, but also with her many pupils there. She is one of the artists who take advantage of summer terms at the Soder-Hueck studios.

In this connection Mme. Soder-Hueck' announces that a senior course for teacher-artists and students will be held from June 15 to August 1. Those desiring to take this course should make application as soon as possible.

OBITUARY

Charles T. Griffes

Charles T. Griffes

Charles Tomlinson Griffes, died on April 8, of pneumonia in the New York Hospital. He was one of the most talented and promising of the younger American composers. He was born in Elmira, N. Y., on September 17, 1884 and studied the piano there with a local teacher. After graduating from Elmira Academy, he went to Berlin, where he studied four years, the piano with Ernest Jedliczka and Gottfried Galston, and composition with Philipp Rüfer and Engelbert Humperdinck. He gave private lessons in Berlin. After his return to the United States he became in 1907 teacher of music in Hackley School at Tarrytown, and also gave private music lessons in New York.

Of Mr. Griffes' compositions there were played in New York this season a "Poem" for flute and orchestra (Boston Symphony), a set of Japanese folk songs harmonized and accompanied by a miniature orchestra, and the symphonic poem "Kubla Kahn" (New York Philharmonic.) His music had also been played in Chicago, Philadelphia and Boston.

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Mr. CESARE SODERO, Conductor and Composer, will coach operatic repertoire; EDARDO TRUCCO, Director, will direct a class in Music Reading; LUIGI ALBERTIERI, World's Ballet Master and Stage

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JOSEPH LHEVINNE

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Beethoven Ninth Symphony and Delius Choral Work Attract Huge Audiences in London

Although Royal Philharmonic Orchestra Concerts Have Been Poorly Attended This Season, the Appearance of Albert Coates as Conductor and the Announcement of the Beethoven and Delius Works Creates Astonishing Demand for Admission-Beecham's Opera Crowds Covent Garden Every Night

London, 'March 2, 1920.—Listening to a new double concerto for violin and cello with orchestral accompaniment at the Queen's Hall a few days ago, I recalled the reply of Socrates to Euripides who asked Socrates how he liked a certain work by Heraclitus: "What I have understood is good; and so I think that what I have not understood is good also."

What I understood of the Delius concerto I found very good, and so I believe that a performance of the same work by two players who can command as well as charm and soothe would reveal to me the power and the depth of expression which I have always understood in the works of Delius when they were played by artists who have a virility which the charming young ladies, May Harrison, violinist, and Beatrice Harrison, cellist, do not possess. To be virile is to be manly, which those delightfully feminine artists are not. Consequently those passages in the Delius score which should be played in a manlike way did not get the interpretation they require. In justice to the young ladies however, I must report that they were loudy applauded by a very large audience. Sir Henry Wood again conducted Dvorák's "New World" symphony in that remarkably poetic and romantically colored manner I wrote about last summer when I heard this work at the Promenade concerts.

BANTOCK BANTING.

BANTOCK BANTING.

Granville Bantock came from Manchester to conduct a sea poem about vikings up in the Hebrides. He has made use of some old Celtic folksongs and developed an orchestral work of considerable dimensions with much skill, but to me the picture was too gray and cloudy. There was no sea foam scudding before the wind or a touch of bright sunlight to tinge the deep marine blue with a flashing green. The mean may be equal to the sum of the two extremes, but in music I think the two extremes are the more effective.

Reveally False to Attract.

ROYALTY FAILS TO ATTRACT.

ROYALTY FAILS TO ATTRACT.

There are a few musical organizations in England which have been granted the right to use the distinguishing adjective, royal. One of these is the Royal Philharmonic Society. The title is a purely social distinction and does not in itself imply any artistic pre-eminence, though the high sounding title is only given to those organizations which have become eminent for artistic excellence. But a society can be very royal and yet fail to attract the general public. The first two concerts of the Royal Philharmonic Society for this season were very poorly attended. The third concert, when Adrian Boult conducted Brahms' fourth symphony, was well attended. But the fourth concert, when Albert Coates conducted Beethoven's ninth symphony and a new instrumental and choral work by Delius, called "The Song of the High Hills," was mobbed. I know no better word to describe the mass of human beings who struggled in vain to get near the hall. I gave up all attempts to get in when I saw the crowds ahead of me, notwithstanding an invitation to attend from the Hon. Sec. himself. Those who got into the hall heard a magnificently impressive performance of a symphony, on the title page of which Beethoven wrote, in German, "Written for the Philharmonic Society in London." This ninth symphony was published in Vienna and the printed score was dedicated to Friedrich Wilhelm III, King of Prussia, before the original MS. was sent to the London Society which had commissioned Beethoven to write it. The original is now in the library of the Royal Philharmonic Society. Its first English performance was on March 21, 1825. 21, 1825.

SPOHR THE INNOVATOR

Another notable event in the history of this society was an innovation which Spohr introduced exactly a century ago, 1820, when he stood up in front of the orchestra with his music on a separate stand and beat time for the players with a short, wooden stick. Says Spohr: "Quite alarmed at such novel procedure, some of the directors would have protested against it. But when I besought them to grant me at least one trial, they became pacified." Never once during the last hundred years has the Philharmonic Society's orchestra been

directed by a nodding, stamping, thumping pianist. For many years the music of Spohr was conspicuous on the Philharmonic programs, but it has gone at last. The conductor and his baton still remain, however, though probably very few hearers among the many thousands who have attended these concerts remember and honor Ludwig Spohr for his daring innovation.

UNREDEEMED "REDEMPTION."

UNREDERMED "REDEMPTION."

I went last Saturday afternoon to the ancient cathedral of Southwark, at the Surrey end of London Bridge, to hear a performance of Gounod's "Redemption." Great choral works with a cathedral organ have an imposing grandeur in the well proportioned spaces of Southwark's Gothic church. But Gounod's "Redemption," which was written, I believe, for the now war ruined cathedral of Rheims, is monotonously rich in ever changing harmonies and beggarly poor in lyrical melody. It is easy now a days to take one note and write a dozen different harmonies under it. To me, at least, it seems that Gounod was psychologically wrong in giving the fixed, unchanging monotone to the human voice, which most commands the attention of the hearer, and placing all the rich variety of harmonies in the accompaniment, where they are less easily heard by the ear that is following the human voice. Half an hour of the "Redemption" was a feast; the rest was an oppressive satiety. Boys voices, too, are to me

through some of the narrow side streets near Tower hill. On one of the houses was a notice: "Non-stop dancing. Continuous all night." Next door I saw an old man making a coffin, and I concluded that he meant to have one ready by morning in case a non-stop dancer stopped shorter than he expected.

MOZART A CROPPER

MOZART A CROPPER.

Sir Thomas Beecham's winter spring season of opera fills Covent Garden every night. Much Wagner, a little Saint-Saens, and some Bizet make up most of the programs. But when Mozart's "Marriage of Figaro" was given recently all the singers and the critics discovered that Mozart is difficult to sing. That universal howl that was heard about fifty years ago when Wagner's thundering orchestral accompaniments astonished the old world has been silenced. Singers found that they could float upon the rushing tide of Wagner's orchestra and learned to enjoy the sport. Now they discover that they must swim or sink, sing or dry up, when the delicate airs of Mozart are attempted. There is no wealth of orchestral sonority to cover up their vocal defects. It is as if they had to lay aside their gorgeous robes and jewels and stand before the public unveiled like the Venus of Medici. I am told that there are very few Venuses of the Medici type knocking about, but that, of course, is a subject, as they say in Italy, on which only sculptors and senators are qualified to speak. I feel that I am sufficiently qualified, however, to speak highly of the Mozart singers and orchestra which Sir Thomas directed in a masterly way. Does the London public sufficiently appreciate what this wealthy man and admirable musician is doing for music in England? It would be nothing less than a national calamity if he grew weary of his self imposed task and retired into the life of a' private gentleman.

An American "Don Giovanni."

AN AMERICAN "DON GIOVANNI."

The Fairbairn Opera Company at the old Surrey theater aspired last night to present "Don Giovanni." After a course of "Faust," "Flying Dutchman," "Maritana," "Trovatore," "Cavalleria," "Pagliacci," the managers turned to Mozart for a new thrill. They got it. The company found the music so difficult to sing that the first performance was postponed for a week and all hands devoted the entire time to rehearsals. I went to the opening night with a heavy heart, for I expected unmerciful disaster to follow fast and follow faster in a way that would have given Poe's Raven something to rave about. I heard a good performance. For the first time in my life I understood what the story was, and the singing was far better than I had anticipated. The American baritone, Milner, took the title role and covered himself with Surrey glory notwithstanding a recent nervous indisposition which threatened to postpone the opera indefinitely. The three sopranos, the tenor, the bass and the other baritones, were fully equal to their tasks, but "Don Giovanni" without Milner would have been, in the words of that immortal foolosopher, Artemus Ward, "like the play of Hamlet with the part of Othello left out." CLARENCE LUCAS.

Verdi Club Opera, Concert and Ball

Verdi Club Opera, Concert and Ball
Florence Foster Jenkins, founder and president of the
Verdi Club of New York, had reason for gratification at
the large attendance and great interest manifested at the
last affair of the season given by the club. It took place
in the grand ballroom of the Waldorf-Astoria Hotel
April 13. Nearly the entire opera "Martha" was given,
with Alice Baroni, soprano; Claire Spencer, alto; Teles
Longtin, tenor, and Richard Parks, bass. Blanche Da
Costa, soprano, and Grace Niemann, harpist, also appeared. An "Intermezzo Romantique" ("Dreamy Eyes")
had in it Ronald Allen, tenor, and a chorus of twentyfive voices assisted. It was followed by an "Arabian
Nights" pageant, and among the box holders were Rosa
Ponselle, Emma Coburn, Frances Carson, Mr. and Mrs.
James Kingston.

Elizabeth Kelso Patterson's Summer Courses

Elizabeth Kelso Patterson's Summer Courses
Elizabeth Kelso Patterson, the well known teacher of
singing, announces a summer course, from June 1 to
August 1, in which she will cover various specialties of
the vocal art. Voice placement, tone production, opera,
oratorio, and songs, repertory for recitals, diction in
Italian and French, a special course for teachers of singing, all are included in her courses.

April 24 eight advanced pupils will unite in a recital of
arias and songs; April 30 Estelle Leask gives a recital,
and in May the new pupils of this season will be heard, all
of which shows the activity of those studying voice under
Miss Patterson.



coldly expressions—a ginger ale substitute for the feminine champagne. I know that St. Paul—was it St. Paul?—has commanded woman to keep silent in churches. That is all very well in St. Paul's own cathedral, but would it do much harm to fet wicked, wayward, wilful, winsome women warble a bit on a Spring afternoon in Southwark, and turn all those innocent cherubs of little angelic boys out of doors to toss pennies for cigarettes and steal rides on motor vans when the drivers were not looking?

ROGER de BRUYN,

and steal rides on motor vans when the drivers were not looking?

I left Gounod and boy choirs behind me when I strolled over London Bridge and took a turn through Lower Thames street to the tower. The moat, which has so long been drained dry, was full of children playing ball and skipping. Little did they care about the tragedies and horrors of the Tower during the past 800 years. There is time enough yet for them to think of dungeons, beheading blocks, executioners, and imagine the ghastly procession of condemned queens and princes, statesmen and scholars, soldiers and civilians, passing to their death place within the walls or on the hill outside.

Non-Stop Dancing.

Non-Stop Dancing

I studied for a while the magnificent new custom house now a building beside the old one, and then I wandered



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FREE NORMAL COURSES FOR PIANO TEACHERS

Generous Offer of the Art Publication Society Made for the Purpose of Filling the Demand for Qualified Teachers

Qualified Teachers

The United States Board of Education has estimated that there will be need of no less than 300,000 qualified music teachers in the public schools of America during the next few years. The Art Publication Society of St. Louis, which has worked steadily for many years past for the standardization of piano teaching and the granting of school credits for music work, recognizing this need, is co-operating with school authorities by conducting a series of normal courses during the coming season which it offers free to any serious teacher of music who may wish to avail himself or herself of the opportunity.

To merit the recognition of music as a credited school study, three conditions must exist:

study, three conditions must exist:

study, three conditions must exist:

I. The music instructor must possess a degree of proficiency in his subject equivalent to that required of instructors in the major high school subjects.

2. Music must be taught in the same scientific and orderly manner as other subjects are taught in the high schools.

3. The student must make a degree of progress in music similar to that required in other high school subjects.

To fulfill these three requirements, the society is making actively constructive efforts. To meet the first, it has established the six free normal courses open to any serious music teacher who makes application to have his name enrolled. He receives his instruction and is supplied with all necessary material at absolutely no expense and with no obligation on his part.

To meast the second requirement, the society has pub-

To meet the second requirement, the society has published its well known complete graded course in piano instruction, called the Progressive Series of Piano Lessons, with such distinguished musicians as Leopold Godowsky, Josef Hofmann, Edgar Stillman Kelley, Emil Sauer and Arthur Edward Johnstone as its editors.

The Normal Courses.

The Normal Courses.

The formal invitation issued by the society for its summer Normal Courses, just referred to, was published in last week's Musical Courier. A recapitulation of its principal points will be of value here. The courses are grouped as follows:

Group L.—Cincinnati Conservatory, Cincinnati, Ohio.: George H. Leighton, Mrs. Edgar Stillman Kelley, Mrs. B. K. Evans (June 28 to July 16); Dallas, Texasi: E. R. Kroeger (June 14 to July 20); Minneapolis, Minn.: E. R. Kroeger, Gustav Schoett'e July 10); Minneapolis, Minn.: E. R. Kroeger, Gustav Schoett'e July 10; Minneapolis, Minn.: E. R. Kroeger, Gustav Schoett'e July 10; Minneapolis, Minn.: E. R. Kroeger, Gustav Schoett'e July 20; Philadelphia, Pai: C. von Sternberg, Mrs. M. B. Moulton (July 3 to July 24); Pittsburgh, Pa.: LeRoy B. Campbell (August 9 to August 27).

Group II—Cornell University, Ithaca, N. Y.: Arthur Edward Johnstone, Robert Braun (July 3 to August 13); Catholic University, Washington, D. C.: Alexander Henneman, Gertrude Henneman (June 26 to August 51; Ithaca Conservatory, Ithaca, N. Y.: Edward Royce, R. Mae Holmes (July 5 to August 14); Wisconsin Conservatory, Milwaukee, Wis.: Frank Olin Thompson (June 28 to July 31).

July 31).

Group I is open to all serious piano teachers and students whether enrolled with the society or not. The instruction and use of the necessary text material is free. Group II is open to those who have passed the elementary and intermediate grades of the Progressive Series with the examining board of the society. Those eligible for this group are also eligible for Group I.

The scope of instruction in each group will be identical. The instruction will cover pedagogy and its application to piano playing, primary and composite song forms, ear training, interpretation, harmony, pedaling, and a number of other subjects taught in the elementary and intermediate grades of the Progressive Series of Piano Lessons.

Lessons.

Classes must necessarily be limited to the number that can be taught efficiently. Applications will be filed in the order that they are received, and classes will be closed when filled. In applying, first and second choice should be named. Applications for registration in the Philadelphia or Pittsburgh Normals should be directed to P. D. Cone, 632 Witherspoon Building, Philadelphia, Pa., for registration in any of the other Normals, address the Art Publication Society itself in St. Louis.

National Opera Club

"American Grand Opera" was the subject of the National Opera Club's session at the Waldorf-Astoria Hotel April 8, when an overflowing audience listened to themes and stories of the two De Koven works, "The Canterbury Pilgrims" and "Rip Van Winkle," played on the piano and told by William H. Humiston and Harold Morris, and to songs and talks by guests of honor. Mr. Humiston's witty and wise remarks and originality made his share interesting, and the "Spring Song" from "Pilgrims" was especially like. Harold Morris proved to be a skillful pianist. He was so well informed on his subject and its points of merit that he at all times held the close attention of the audience. He read the story as told

in the book by the author, Percy Mackaye. The pianist's allusion to the magic flask, "soon to be an obsolete curiosity," brought laughter. Mr. Mackaye talked of his librettos, giving information of value. Evadne P. Turner sang the "Forest Song" from "Robin Hood" and a Scotch song by De Koven in a delightful manner, with President Von Klenner at the piano. Hugo Lenzer displayed a deep bass voice in "The Armorer's Song" and in an encore by Mozart, Mr. Sapio playing the accompaniments.

ments.

Introduction of the guests of honor followed, when Alice Leal Pollock, Rose Sutro and Cora Wells Trow were presented. President Von Klenner called attention to the grand operatic costume ball planned for April 29, preceded by acts from "La Favorita," to the election set for May 13, and waxed eloquent in calling attention to the work of the National Opera Club of America. She said it was not a club, but a movement, a purpose, "made in America," to further the demand for grand opera in English. Judging by the reception she received, everyone found her enthusiasm contagious. A special guest of honor was Mrs. Reginald De Koven, who must have valued highly the afternoon devoted to her husband's work and memory.

Bispham at American Conservatory, Chicago

Bispham at American Conservatory, Chicago
David Bispham's re-engagement as vocal instructor at the American Conservatory, Chicago, will interest thousands of singers throughout the country. Last summer's engagement proved an overwhelming success, his available teaching time being reserved to capacity. Special classes in repertory, which were attended last season by scores of professional singers and teachers, will again be featured in his work at the conservatory.

A perusal of David Bispham's highly interesting book, recently published, "Recollections of a Quaker Singer," reveals the fact that in the scope of artistic activity this distinguished American stands at the top. In the field of opera Mr. Bispham impersonated the principal roles of scores of the leading operas, including those of Wagner, Verdi, Gounod and others with never-failing success. For many years he was one of the principal soloists at the great American and English music festivals, singing in practically all the great oratorio performances. He was one of the greatest Elijahs ever seen on the American concert platform.

As an exponent of the art song he has stood supreme, first introducing as he did many of the finest master works before the American and English public. In musical melodrama David Bispham, stands practically unequaled. His recitation of Poe's "Raven," Tennyson's "Enoch Arden," Longfellow's "King Robert of Sicily" and many other great poems with a musical setting, will never be forgotten by those who were fortunate to hear him.

A conspicuous trait of his career has been his great work for American art and the use of English diction. He has



set a fine example for the American artist to

Relating to David Bispham's popularity, a re-cent incident in Philadel-phia is recalled, where at a concert before two thousand supervisors of music, he was given such an ovation as touched him deeply and evinced the hold he has upon the affections of musicians of the United States. At the conclusion of his the conclusion of his singing, the audience arose en masse to its feet, shouting and wav-ing their approval of his selections and for his work in general.

Franko a Major

DAVID BISPHAM.

By direction of Rodman Wanamaker, special Deputy Police Commissioner, the well known musician, Nahan Franko, has been promoted to the rank of major in the Police Reserve of the Police Department of the City of New York. This promotion is in recognition of the patriotic, efficient and loyal service he has rendered in the metropolis.

Russian Symphony at Columbia (S. C.) Festival
The newly organized Columbia Music Association of
Columbia, S. C., will hold its first festival on May 1.4 and
15, and as the principal attraction the Russian Symphony
Orchestra, Modest Alfschuler, conductor, has been engaged
for two evenings and a matinee. The same organization
played in Columbia on its last southern tour in January
and as usual gave such satisfaction that the return date
resulted. The Russian Symphony took part in the big
Easter concert given on Young's Million Dollar Pier,
Atlantic City, N. J., on Saturday evening, April 3, when
the soloists were Titta Ruffo and Anna Fitziu. This also
was the orchestra's second appearance at the Jersey resort
this year, an earlier concert having been given in January. Russian Symphony at Columbia (S. C.) Festival

Now Mabel Corlew

Readers of the Musical Courier may be surprised in the future to see references to Mabel Corlew, soprano. But there is no need of alarm or speculation; Mabel Corlew is no other than Mabel Corlew Smith, who has decided for professional reasons to shorten her name, and will be known professionally as Mabel Corlew.



SOPRANO
sagement: J. H. FITZPATRICK

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Mary E. Breckisen, 354 Irving Street, Toledo, Ohio.
Louisville, Ky., June; Toledo, Ohio, July.
Mrs. Oscar E. Busby, 333 No. Ewing Avenue, Dallas, Texas.
Dallas, March 8; Memphis, Tenn., June 31.
Mrs. Jean Warren Carrick, 977 East Madison Street, Portland, Ore. Portland, April 15; August 15.

N. Beth Davis. Whitman Conservatory of Music, Walla Walla, Wash. July 12, Walla Walla.

Wash. July 12, Walla Walls.

Beatrice S. Eikel, Kidd-Key College, Sherman, Texas.
June 5, 1920.

Jeanette Currey Fuller, Rochester, New York,
July 184, Rochester.

Cara Matthews Garrett, Bay City, Texas.
Normal Class, June, 1920.

Elizabeth Hasemeler, 47 So. 21st Street, Richmond, Ind.
Richmond, June.

Mrs. Julius Albert Jahn, Dallas Academy of Music, Dallas,
Texas.

Maud E. Littlefield, 204 So. Olympia Street, Tulsa, Okla.

Phillips University, Enid, Okla., June; Colorade Springs, Colo., July,
Carrie Munger Long, MacBurney Studios, Fine Arts Bidg.,
Chicago. New York City, Feb. 18; Chicago, Ill., April 1.
Mra. Wesley Porter Mason. 5011 Worth Street, Dallas, Texas.
Dallas, June 8; Denver, Colo., August 1.
Harriet Bacon MacDonald, 608 Fine Arts Bidg., Chicago.
Chicago, March and July.
Virginia Kyan, 1718 Washington Street, Waco, Texas.
Waco, June 1.
Laura Jones Rawlinson, 534 Everett Street, Portland, Ore.
Portland, April and June.
Mrs. Ura Synnott, 828 No. Ewing Avenue, Dallas, Texas.
Dallas, March 8, June 28.
Stella Huffmeyer Seymour, 1219 Garden Street, San Antonio, Texas.
Una Clayson Talbot, 3068 Washington Blvd., Indianapolis, Ind.
Indianapolis, Summer Class.
Isabel M. Tone, 469 Grand View Street, Los Angeles, Cal.
July 5.
Mrs. H. R. Watson, 124 East 11th St., Oklahoma City, Okla.

July S.
Mrs. H. R. Watson, 124 East 11th St., Oklahoma City, Okla.
Oklahoma City, Spring and Summer.
Clara Sabin Winter, 410 No. Main Street, Yates Center, Kan.
Wichita, Kansas, June 2,
Mattie D. Willis, 617 So. Fourth Street, Waco, Texas.
Waco, June 17; New York City, August 2.

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ALL-AMERICAN COMPOSERS' FESTIVAL

(Continued from page 31.)

(Continued from page 31.)

Little Fisherman," two charming little encore songs, which she sang in an enjoyable manner. Miss Davies gave "The Gray Winds, Dreamladen," Eastwood Lane; "Bitterness of Love," Dunne; "The Lightning Bug" and "Why," by John Barnes Wells. The "Bitterness of Love" is a beautiful concert song and was by far the most artistic thing on the program. Walter Kramer's "Indermede Arabe" and Cecil Burleigh's "Avalanche," formed another group played by Mr. Kasner. Miss Diemer offered for a second group "Dawn," by Curran; "In Fountain Court," Alexander Russell, and Fay Foster's "My Menagerie," the latter proving so delightful that the audience enthusiastically expressed its pleasure. As can be seen the program contained a representative list of American composers, and proving so delignitul that the audience enthusiastically expressed its pleasure. As can be seen the program contained a representative list of American composers, and provided an afternoon of music well worth hearing. The final numbers were two organ solos—"Oriental Dance," Bird, and "Festival March," Foote—played by Mr. Noe.

final numbers were two organ solos—"Oriental Dance," Bird, and "Festival March," Foote—played by Mr. Noc.

SATURDAY, APRIL 10.

The sixth and last concert of the All-American Fes'ival at the Wanamaker Auditorium, consisted of publications by J. Fischer & Bro. The program proved very interesting and was enjoyed by the largest audience of the week. The first group of songs, by J. Bertram Fox, included "Evening," and "A Ballad," sung by Grace James, soprano. The next group—"Joy of Life," W. Rhys-Herbert; "Slower, Sweet June," Howard D. McKinney, and "One April Song." Alice M. Shaw, was sung by Marian Geer, with Fay Foster at the piano. Bernard Ferguson, baritone, sang "May Day Carol," arranged by Deems Taylor, and two of this composer's works entitled, "A Song for Lovers" and "Plantation Love Song." The next group contained five American dances for the piano by Eastwood Lane. They were, "The Crap Shooters." "Around the Hall," "A Gringo Tango," "North of Boston" and "Powwow," effectively played by Gordon Phillips. They are modern in form and altogether delightful.

Marian Geer then sang a second group of songs by Fay Foster—"The Red Heart," "Secret Languages" and "When Lovers Part"—with the composer at the piano. A group of Minette Hirst's songs were given by J. Denton Barstow, tenor, including "Not Far Away," "Till Daylight Peeps" and "Sylvia Divine," which were well liked. Elizabeth Schiller, soprano, sang "In My Garden of Roses" and "Just a Tiny Ray of Sunshine." Miss Schiller has a voice of lovely quality, and rendered these ballads in an attractive manner.

The feature number on this program was a song of loyalty—"Are You for Me, or Against Me?"—the question of the flag, by Fay Foster. This song was one of fifteen to be awarded a prize in the competition instituted by the New York American in 1919, for a national anthem. It was the only prize winning song by a woman out of 10,000 entries. A quartet of Miss Foster's pupils sang "The Voice of the People." An American soldier bearing aloft the Star and Stripes stood in the center of the stage, and Lou Stowe represented the Spirit of the Flag, reciting the poem, "Are you for me or against me, asked the flag as it went by." The quartet takes up the answer, "We are for you, said the people in reply." The fourth and last verse is the voice of the flag, stating what her demands will be and the people answering again, "We are for you." At this moment the Spirit of Adoration impersonated by a young girl, comes and kneels to the Spirit of the Flag. It is altogether an impressive number and Miss Foster and her pupils were forced to return many times to acknowledge the appreciation of the audience. This is one of the best patriotic numbers that have been published lately. In her music Miss Foster has caught the spirit of this very beautiful poem, and undoubtedly will prove one of the greatest of her compositions.

Miss Chittenden's Spring Reception

Miss Chittenden's Spring Reception

Annually Kate S. Chittenden receives many friends at a Spring reception at the American Institute of Applied Music, and that of April 10 found the parlors comfortably filled. The rooms were attractively decorated with flowers and soft lights, and tea was served after a program of nine numbers had been carried out. Grace Cottrell, Annabelle Wood, Geraldine Bronson, Dorothy Wilder, Helen Westfall, Edith Miller, Dorothy Leach and Evelyn Benham all played piano music by the composers, MacDowell, Glinka-Balakireff, Brahms, Mendelssohn, Cadman, Godard, Schumann, Paganini-Schumann, Debussy, Rachmaninoff and Schelling. From these names some idea may be formed of the standard of the music performed, the manner of performance living up to the always high standard set at the American Institute.

Mrs. Samuel Van Dusen was guest of honor.

Roda Marzio as Marguerite Roda Marzio as Marguerite

Roda Marzio sang Marguerite in "Faust" on Tuesday evening, April 13, in Paterson, with the Community
Grand Opera Company. It is by far the most pretentious thing essayed by this promising young soprano.
The house was completely sold out and over two hundred were turned away.

Tirindelli Wrote Song for Eleanor Painter
Pier Tirindelli wrote "Love Will Find You" especially for Eleanor Painter, star of the revival of "Florodora." The new song is winning much success and is dora." The new song is walready gaining popularity.

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RICHARD BUHLIG'S RECITALS

Without doubt Richard Bublig's seven recitals of classic piano works represent the most imposing repertory feat of the current New York season. From Cetober to to April 1, this artist played fifteen sonstas, including eleven representative examples of Beethoven, with the prodigious op. 106, in B flat, besides one each from Mozart, Schubert, Chopin and Liszt. In addition there were various other works of heaviest sonata scope, such as the Schumann C major fantasy, the Brahms-Handel variations, the Liszt variations on Bach's "Weinen, Klagen, Sorgen" motive from the B minor mass, and the Beethoven variations in C minor. There was a great array of other materials, as the Bach chromatic fantasy and fugue and three of the preludes and fugues; the Chopin ballade in F minor, the F sharp minor polonaise, C minor nocturne and C sharp minor scherzo; the Mozart C minor fantasy, two ballads, five intermezzos and the E flat rhapsody by Brahms; the C minor impromptus twenty dances and a posthimous piece in E flat minor by Schubert; both of the Lisst "St. Francis" legends and the César Franck prelude, Chorale and Tugue.

The Franck, work was the most modern of the series. Mr. Buhlig wrote for the preliminary announcement: "The moderns have not been included, because justice to them as well could not be done within the limits of seven programs. As possible of the permanently significant in the literature of the piano. They begin with Bach—the source—and include those men in whom epochs have found a voice, ever recurring to the central figure, Recthoven, the supreme manifestation of the Spirit in art.

At the conclusion of the all Beethoven program which constitutes the last recital, Mr. Buhlig was visited in the artist room by a representative of the Musica, Counza, Upon the writer's casual reference to traces of Beethoven's influence on Schumann and Liszt, the artist replied: "Yes, there are, as you suggest, things in the op, 00, and less in the op, 10 minor, but it was not possible to his nature to do so, On the whole, then,

Alfredo Martino to Give Recital

Altredo Martino to Give Recital

It is now five years since Alfredo Martino, the well
known teacher of New York City, has given a recital,
for he has been extremely busy developing the voices
of concert and operatic artists. However, he will appear at Aeolian Hall on the evening of April 30, and
for the occasion he has arranged a most interesting program of selections by old and modern composers. The
former will be represented by Verdi, Beethoven, Catalani, Mendlessohn, Puccini, Cesti and the latter by
Trucco, P. A. Tirindelli, Mana-Zucca, A. Bimboni,
C. Sodero and Pietro A. Yon.

Mana-Zucca Songs Popular in New York Studios

Mana-Zucca's songs are constantly finding favor among the prominent teachers of New York. Those who are teaching them in their studios are: Sergei Klibansky, Lazar Samoiloff, William Thorner, Oscar Saenger, Marcia Sumelska, Adelaide Gescheidt, Signor Pizzarelli, Artur Papalardo and Signor De Macchi, as well as many others.

HEINRIGH ME

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May Johnson's Special Notes on

One of the most sensational pictures seen in these post-armistice days was shown in all of the big picture houses last week. It was announced that these films were found in the private archives of the Imperial German Govern-ment. They were taken on board the German raider Moewe. It was the deliberate sinking of four Allied ships in mid-ocean, and the German commander was seen laughing during some of the maneuvres incident to this destruction.

From the program of the Rivoli of last week one learns that "For a performance in 1910 Beethoven wrote the music of 'Egmont.'"

Those interested in spiritualism will find a real thrill in "The Ouija Board" at the Bijou Theater. It is one of the best produced plays of the season, and the kind that makes you afraid to go home in the dark.

Alas, there is no harp in "The House of David's Band."

The next revival promised is the "Merry Widow," for

The 700th performance of "Lightning" will be celebrated April 22. There are no indications that this play will go on tour for some time to come.

Last week saw the opening of four new musical offerings. The revival of "Floradora" at the Century, "Ed Wynn's Carnival" at the New Amsterdam, "3 Showers" at the Harris, and "Lassie" at the Nora Bayes.

RIVOLI.

The most interesting musical number on the program of last week was the "Inflammatus" from "Stabat Mater" (Rossini). This superb excerpt was well sung by Alma Doria and the Rivoli-Rialto Chorus. There is no doubt as to the beauty and exceptional quality of Miss Doria's voice, and if she will give more attention to style and phrasing, she certainly should attain an enviable position in her art. The orchestra here always plays well, but a more clearly marked crescendo at the end of the "Inflammatus," would have added to the effect. The overture, Beethoven's "Egmont," did not meet with the usual attention that marks, as a rule, the orchestral numbers. The tableau, "Easter Dawn," a fantasy for chorus, ballet and orchestra, arranged by Dixie Willson, was very charming with its Pompeian effects, like black silhouettes thrown on a red background.

The overture for this week is Weber's "Freischutz," and Emmanuel List and Betty Anderson are the soloists.

The overture for this week is Weber's "Freischutz," and Emmanuel List and Betty Anderson are the soloists. RIALTO.

The week of April 18 will be observed as Anniversary week. This is the fourth year that the Rialto has been devoted to motion pictures. Douglas Fairbanks will be the cinema star, as he was at the time of the opening of

the house.

Grace Hoffmann and Martin Brefel are the soloists this week. The overture conducted by Hugo Riesenfeld is from Liszt's "Les Preludes."

Sudwarth Frazier, tenor, and Edoardo Albano, baritone, were the soloists at the Rialto for the week of April 4. Faure's "The Palms" was the song offered, and so well received was it on Friday evening that an encore could easily have been given. Under the authoritative baton of Hugo Riesenfeld, the orchestra gave a spirited rendition of the overture to Verdi's "La Forza Del Destino." Chopin's "Military" polonaise was the organ number. The motion picture at this theater was "Dr. Jekyll and Mr. Hyde," both characters being most realistically portrayed by that sterling actor, John Barrymore.

B. S. Moss' Broadway.

This is the fourth and final week of one of the most

This is the fourth and final week of one of the most spectacular oriental melodramas ever presented here. "The Virgin of Stamboul," the Universal film, has certainly been a success, and enjoys the record of a month's run at a single theater.

STRAND.

The Russian Cathedral Quartet in its return engagement here surpassed the success that was so emphatic three weeks ago. Its singing is one of the most artistic offerings of the musical season, and the limited numbers allotted to the quartet on the program is to be regretted. The audiences were so appreciative and enthusiastic that it was after much delay that the pictures were resumed, so insistent were they for an encore. Eldora Stanford and Walter Pontius sang the duet from the first act of "Carmen" with very good effect. Their voices are of pleasing quality, and their singing received much applause. Goldmark's "Sakuntala" was given a fine interpretation by the orchestra, under the sympathetic leadership of Carl Edouarde.

Geraldine Farrar and Lou Tellegen were the stars of the Goldwyn film, "The Woman and The Puppet." Farrar

in this film was more Carmen than Concha. Telfegen had a very difficult part, that of the Puppet, but he came into his own in the last scene, almost choking the capricious Concha, who falls at his feet, vowing her eternal devotion. I am inclined to believe that this is an adaptation of "La Femme e le Pantin," by Pierre Louys, the same story from which Zandonai took his libretto of "Conchita," but this scenario does not do justice, either to the author or to the brilliant gifts of Farrar.

This week the Strand is celebrating its sixth anniversary. Norma Talmadge is the film attraction. By popular demand the Russian Cathedral Quartet continues its engagement for another week. Estelle Carey and Malcolm McEachern are the soloists. The overture is "Roumanian Poem," Enescu.

CAPITOL.

All interest was centered on the production of "Haensel and Gretel" as presented here by the pupils of the Regneas studio last week. It was a most creditable and ambitious undertaking. A detailed review will be found on another page of this issue of the MUSICAL COURTER.

This week has a musical novelty, the presentation of Puccini's first opera "Le Villi." The cast includes Cesar Nesi, Irene Williams, Caroline Andrews, William Robyn, and Irving Miller. The overture is Rimsky-Korsakoff's "Scheherezade."

THE CRITERION.

Hugo Riesenfeld will take charge of the Criterion Theater, Broadway and Forty-fourth street, Sunday, April 18, and work of remodelling the old legitimate house to make it fit to hold the most pretentious attractions of the motion picture world will be begun at once.

The first attraction in the new motion picture music house will be Cecil B, De Mille's "Why Change Yoar Wife," regarded by the director general of Famous Players—Lasky as the greatest of his series of plays on the matrimonial problem. Mr., Riesenfeld is building around that picture a program that he believes will surprise New York and create a new type of entertainment for the movie palaces. Willy Pogany is preparing the stage decorations.

With the Publishers

WATERSON, BERLIN & SNYDER CO. has engaged Mabelle Nash-Roesch as its coach accompanist for the concert songs department. Miss Roesch will be remembered as one of the popular teachers in Denver, where she had a studio in Wolfe Hall for many years.

C. C. CHURCH, publisher, of Hartford, Conn., was in town last week. He is very much delighted with the way Amy Ashmore Clark's Japanese songs are being received. His new ballad, "If You Would Care for a Lonely Heart," by W. C. Polla, is one of the most charming ballads ever published by this house. The edition is very artistically gotten up. gotten up.

JOSEPH W. STERN has certainly an overnight success in "Blue Diamonds." This is an excessively popular number in style and composition.

The new record, by John McCormack, of "That Tumble Down Shack in Athlone," is certainly proving popular. Waterson. Berlin & Snyder Co., is the publisher, and Monte Carlo and Alma M. Sanders wrote the music.

FRED FISHER, as usual gets what he wants. Monte Carlo and Alma M. Sanders played for him the music of their newest Irish ballad, "Little Town in the Old County Down." Right away quick, Fred Fisher said he wanted that song. So the fight started and he got it. This was two weeks ago and the song is now ready for the public.

I understand that John McCormack has made a record of "The Barefoot Trail," published by Boosey & Co. This song has only been published a few weeks and the demand is universal.

JEROME H. REMICK & CO. has what is considered the best ballad from this house in years, in "Your Eyes Have Told Me So," by Kahn, Van Alstyne and Blaufuss. John McCormack's record of this song was released by the Victor on April 1.

GEORGE FISCHER is wearing a smile that won't come off. The patriotic number "Are You for Me, or Against Me?" by Fay Foster, is proving to be almost a sensational number. It is being used in the public schools throughout the country, and he is kept pretty busy supplying the

IRVING BERLIN has just about completed the music or the new "Follies" which goes into rehearsal this for the month.

Announcements of Opera - Musical Comedy Ficture Houses-The Stage

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TICKETS \$5 TO 50 CENTS

Frederic Warren Not Dead

A report has been circulated to the effect that Frederic Warren is dead. Mr. Warren, himself, denied the rumor on the telephone, stating that he is in better health than ever in his life, and that he will be on deck to manage the fourth Frederic Warren ballad concert at Aeolian Hall on April 19.

Marion Andrews a Visitor in New York Marion Andrews, of the Marion Andrews Concert I reau in Milwaukee, was in New York for a few di last week. She also visited Boston while in the East.

Fitziu and Ruffo at Atlantic City
Anna Fitziu and Titta Ruffo gave a joint recital in Atlantic City on April 3.

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SCHOLARSHIPS AWARDED.—I would like to draw the attention of your readers to my letter published on page 7 of the MUSICAL COURIER of March 4, in which

I stated that a patron of music, in order to demonstrate his confidence in my methods of voice production, had enabled me to offer six scholarships. Applications (by letter) should be made to William A. C. Zerffi, 418 Central Park West, New York City.

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"HAENSEL AND GRETEL" AT THE CAPITOL THEATER

Fairy Opera by Engelbert Humperdinck the Musical

Peature of the Capitol Theater Last Week

Not for years has the tuneful and poetic opera had such a rendition. Through it the musical management has grown in stature, for it showed great discrimination in producing this art work and keen understanding in selecting the cast. The public was quick to appreciate the excellence of the performances, which attracted full houses. Youth, vigor, culture in voice and action, refinement, attention to detail and superior technical singing were outstanding features of the presentation. The Capitol symphony orchestra, led by Nathaniel Finston, had a grateful if difficult task in playing the complicated and beautiful Humperdinck score. They went at it with true relish, bringing out the poetic beauty of the delightful music in true artistic fashion; only the cuckoo now and then erred from pitch. Mary Burns, as Gretel, brought to the part youth, splendid use of the voice, excellent diction, and natural acting. She was a delight to connoisseur as well as public, and closed the Bird Song with a high D, clear and flute like, tossing it off easily. Sally Spencer as Haensel gave the part with boyish spirit, sound musicianship and excellent diction. Her artistic use of the voice was likewise noted. Sarah Burdick as the Mother had true sense of the impetuous wife of the poor broommaker, giving much realism to the first act. Theodore Webb as Peter showed a baritone voice of unusual warmth, brilliance and compass, with fine training, both vocally and histrionically. The second scene brought Florence Hesse as the Sandman, and Aida Henry as the Dew Fairy. Miss Hesse, who later in the week also sang Haensel, has a fine, resonant voice, and like the others, her diction and musical surety added much to the charm of the beautiful solo. Miss Henry has a lovely lyric soprano voice, well trained, and she sang with much charm. Mary Potter gave the Witch in a manner quite excelling any within memory of the writer. Hers is a luscious mezzo-contralto voice, voluminous and rich, yet brilliant, and han

will bring him to the forefront. His characterization was excellent.

Joseph Regneas, the eminent New York vocal instructor, comes in for a large share of the credit for the splendid performances, since it was from his studios that all the artists were engaged. He arranged the work as given, and is so grateful for the fine results achieved that he is already at work on scores not familiar to the general public, in which he will employ the singers working with him, insuring performances of the highest artistic merit.

The entire cast has been re-engaged by the management for the week beginning Sunday, April 25.

Vanderpool's Popularity Not On the Wane

Vanderpool's Popularity Not On the Wane
Frederick W. Vanderpool's popularity as a composer of excellent and singable songs seems not to be on the wane. He has been writing songs for some years—songs of genuine merit, many of which have since become exceedingly well liked owing to the success of his "Values." Readers of the Musical Course have read of the many singers who are featuring this song on their programs. Harvey Hindemyer sang "Values" at the Benevolent Lodge No. 28, F. S. A. M., on March 31, and Mrs. Jose Holden, a coloratura soprano, used it on her program at the Barre (Vt.) Woman's Club on March 30. She also programmed "A Song for You." John Hand, tenor, won immediate success when he included two of Mr. Vanderpool's songs on his program at the Lodi (Cal.) M. E. Theater on February 9. These were "The Heart Call" and "Values."

The Singers' Club of New York held a concert in Jamaica on April 5, upon which occasion the composer, who is a member of the organization, was honored by having a group of his songs rendered by Arthur E. James, Jr., tenor. These included "Regret." "Values," "Nobody Knew," "The Want of You" Mr. Vanderpool accom-

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panied the singer at the piano, and as a result of the warmth with which the numbers were received, another Vanderpool song was used as an encore, "Design," from "Songs of Dawn and Twilight." The same program was scheduled to be repeated at the Brooklyn Institute of Arts and Sciences on April 15.

Ambrose Wyrick, tenor, sang "The Heart Call" at a matinee musicale at Aurora, Ill., on the afternoon of March 28, and "Then Speak" was sung by Fred Patton at the Globe concert on February 25.

Sherlock Holmes Jr.

I met Sergei Rachmaninoff out in Van Cortland Park the other day. No, he was not playing either golf or the piano. He was taking the family out for an airing in a brand new Pierce Arrow and driving it himself with all the mastery that he has over the ivory keyed instrument. Business must have been good last winter, eb Sergei?

with all the mastery that he has over the livery keyeu instrument. Business must have been good last winter, eh, Sergei?

Lambert Murphy was standing on the corner of Fifth avenue and Thirty-seventh street, April 7, just as "the clock in. the steeple struck ten."

At the Metropolitan matinee on April 7, Geraldine Farrar and Lou Tellegen had seats in the front row of the orchestra. Farrar wore a wonderful looking mink (?) cape and a gorgeous transparent black lace hat. She had as a corsage a large bunch of violets and at the end of the third act someone threw a bunch of roses. The tenor, recognizing Farrar, took out the prettiest and tossed it over the footlights to her. During the intermission she roamed about the lobby with "Friend Husband."

Caruso was leaning up against De Pina's window (Fifth avenue and Fiftieth street) on March 25 at 2.10 p. m. Enjoying the sights, perhaps!

Last Saturday afternoon Geraldine Farrar was again at the opera, this time, however, not with Husband but with a woman friend. She had another new hat on, too, this one with a big green feather. Behind her sat De Segurola and the two chatted together frequently.

At Carnegie Hall; Sunday night, among those who heard the Langenhan-Harrold-Gardner concert was Frederick Haywood.

Manager Henkel and Rosa Ponselle promenading together in the springtime sun met my sight opposite the Public Library.

Anna Fitziu, Ethel Barrymore and Doris Keane are an inseparable trio these days.

Marie Rappold's daughter, fair Lillian, likes to ride horses, but the sweet voiced mother is more interested in the stud.

S. H., Jr.

Yvette Guilbert in Benefit Recital

Yvette Guilbert in Benefit Recital

Yvette Guilbert gave a song recital on Monday evening,
April 12, at the Hotel Biltmore, for the benefit of an endowment fund now being raised for St. Agatha's Episcopal School for Girls. Mme. Guilbert arranged a program
of especial interest, including many favorites as well as
some songs new to New York audiences.

This recital marked the beginning of a drive to aid the
school fund and was arranged by the St. Agatha Alumnae
Association.

Association.

A Meyn Correction

Referring to his singing in his own playlet at the Mac-Dowell Club affair of March 20, a recent article mentioned Heinrich Meyn's "repressive" voice, whereas everyone knows it should have been expressive voice. If Mr. Meyn possesses anything it is refinement and expression in singing, but the printer sometimes does marvellous things with the types!

Althouse Sings "Smilin' Through" on Tour

Althouse Sings "Smilin' Through" on Tour Paul Althouse, tenor of the Metropolitan Opera Company, who recently filled a most creditable concert tour through the Middle West, featured Arthur A. Penn's "Smilin' Through" on all his programs. In fact, Mr. Althouse has stated that the song always brings him an encore, it is so well favored. Yet this is not at all surprising in view of the delightful manner in which the artist sings this attractive little song. It was recently sung in Aurora, Ill., by Ambrose Wyrick, tenor, and has been made a permanent number in Harvey Hindemyer's repertory.

"WESTERN KANSAS IN TUNE"

Hays (Kan.) Festival to Take Place May 2 to 9-Soloists Announced-Work of Chorus to Be a Big Feature

a Big Feature

Hays, Kans., April 1, 1920.—Hays, for the second year, is offering to western Kansas a music festival week, beginning May 2 and closing May 9. At the opening concert, Sunday afternoon, the soloists will be Julia Claussen, mezzo-soprano, in joint recital with Paul Althouse, tenor, of the Metropolitan Opera Company. Max Rosen, violinist, will appear on the second Sunday afternoon.

Henry Edward Malloy, head of the department of music of the Fort Hays Normal School, will conduct a chorus of 600 voices in Haydn's "The Creation" and Handel's "The Messiah." The fact that in the second year of its organization the chorus is able to present two such oratorios shows the support Mr. Malloy is receiving for the furthering of his plans to make Hays a great musical center. Each year the musical festival plans to present a different oratorio the first Sunday evening, always keeping Handel's "The Messiah" for the final climax of the week of music.

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For "The Creation," Sunday evening, May 2, the assisting trio will be composed of Grace Kerns, soprano; Frederick Gunster, tenor, and Edgar Schofield, bass. For "The Messiah," which will be sung the second Sunday evening, May 9, there will be a quartet composed of Grace Kerns, soprano; Alma Beck, contralto. Frederick Gunster, tenor, and Edgar Schofield, bass.

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During the week a program will be given each afternoon and evening with individual recitals by members of the quartet, by members of the school's music faculty, and by advanced music students. Saturday evening, May 8, will be a special all artists concert.

Last year the music festival week adopted the slogan: "Singing Western Kansas Into Tune," and the program for this year proves that western Kansas is in tune.

F. L.

American Conservatory Students' Recital

American Conservatory Students' Recital.

A dozen numbers, consisting of piano, vocal, violin, guitar and ensemble works, made up the interesting program at the American Conservatory students' recital at College Hall, New York, April 9. The first number, Haydn's trio in G major, for piano, violin and cello, was played by Rose Desisto, Adele Muys and Elbert Hunt in such fashion as to draw applause. Uarda Hein, daughter of Director Hein, showed unusual piano talent in her playing of Mozart's concerto in C (third movement), the cadenza by Kritzler being especially well played. Vera Stetkewicz played fluently the first movement (cadenza by Reinecke). Jeanette Matthieu showed an excellent soprano voice in Arditi's popular old time favorite "II Bacio" waltz. Marie Alexander played Schumann's "Carnival" with broad technic and effect. Others who did their share in making the program enjoyable were Melvin Apple, Rose Ruttkay, Bessie Ignatow, Rose Gedaly, Eugene Barrera, Gertrude Finkelstein and Alice Wirth.

Mildred Dilling's Busy Month

Some of Mildred Dilling's April dates include: April 6, joint recital with Mme. Matzenauer in Waterbury, Conn.; April 11, recital in Bloomington, Ill., April 12, recital at St. Joseph, Miss.; April 17, Newark, N. J.; April 19, Wilmington, Del.; April 21, joint recital with Edgar Schofield in White Plans, N. Y.; April 22, Cleveland, Ohio, and April 28, B Sharp Club, Utica, N. Y.

"Sweet Peggy O'Neil" Liked in Boston

Weldon Hunt, who has a studio in Boston and is one of that city's best known teachers, has notified M. Witmark & Sons that three of his pupils are using "Sweet Peggy O'Neill," by Waldrop, with exceptional success. This is the song that John McCormack has recently added to his recent to his repertory

A Cincinnati Orchestra Tribute

(By Telegraph.) Cincinnati, April 10.

To the Musical Courier:

Ysaye gave a beautiful reading of a glorious program this evening and led us to Olympian heights.

Henry Hadley to Conduct at Festivals

Henry Hadley will play a program of his composi-tions at both the Indianapolis and Louisville Music Festivals. on May 3 and 8, respectively.



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